Before dealing with the first and second portions of the Ashburnham sale, which for the sake of convenience will be taken together, it is well to note the following books and prices, which, though in no sense out of the way or unusual, are worthy of passing notice Scot's 'Discoverie of Witchcraft,' first edition, 1584, a very fine copy, brought 21*l.* 10*s.*; a series of Collier's reprints in 16 vols. of uniform colours, 48*l.*; 'Dictionary of National Biography,' 49 vols., 1885–95, 27*l.*; Dugdale's 'Monasticon,' 6 vols., 1817–30, 31*l.* 10*s.*; *Notes and Queries*, a very full set with indices to Series 1–6, together 99 vols., 1849–96, 31*l.* 10*s.* (half morocco); and an extremely fine collection of works illustrated by George Cruikshank, formed by Mr. H. W. Bruton, of Gloucester, about which there is no space to say much more than that 605 lots produced 2,519*l.* odd. This was the most extensive collection of its kind ever sold by auction and comprised some beautiful examples. The German ever popular stories of the brothers Grimm brought 84*l.*, the two volumes, 1823–6, being in the original illustrated boards; indeed, a second copy went for 67*l.*, while the 'Wit's Magazine and Attic Miscellany,' 2 vols., n.d., brought 56*l.* (morocco extra). This sale was held on June 10th, 11th, and 12th. At a later date Goldsmith's 'The Traveller,' first edition, 1765, 4to., sold for 10*l.* 5*s.* (calf gilt); and then we come to a most important miscellaneous collec-

RH/LB 11388/5901/HR
2nd

1897
June 10
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CATALOGUE

OF

A COLLECTION OF THE

Works of George Cruikshank,

COMPRISING

A MOST EXTENSIVE SERIES OF BOOKS ILLUSTRATED BY HIM, AND MANY HANDSOMELY BOUND BY CELEBRATED BINDERS; PROOFS BEFORE LETTERS OF ALL HIS IMPORTANT WORKS, MANY BEING IN UNIQUE STATE; ORIGINAL DRAWINGS, INCLUDING THOSE INTENDED TO ILLUSTRATE HIS AUTOBIOGRAPHY; AN ALMOST COMPLETE COLLECTION OF HIS CARICATURES AND BROADSIDES, FORMING A SATIRICAL HISTORY OF THE EARLY PART OF THE PRESENT CENTURY, &c.

THE PROPERTY OF

H. W. BRUTON, ESQ.

(*Of Gloucester*).

WHICH WILL BE SOLD BY AUCTION,

BY MESSRS.

SOTHEBY, WILKINSON & HODGE,

Auctioneers of Literary Property & Works illustrative of the Fine Arts,

AT THEIR HOUSE, No. 13, WELLINGTON STREET, STRAND, W.C.

On THURSDAY, the 10th day of JUNE, 1897, and Two following Days,

AT ONE O'CLOCK PRECISELY.

First day - Lots 1-
Second day - Lots 18
Third day - Lots 41

L. 55489

MAY BE VIEWED TWO DAYS PRIOR. CATALOGUES MAY BE HAD.

*** *Fifty copies of this Catalogue have been printed on large and fine paper, only twenty-five of which are for sale, price Five Shillings each.*

CONDITIONS OF SALE.

I. The highest bidder to be the buyer; and if any dispute arise between bidders, the lot so disputed shall be immediately put up again, provided the Auctioneer cannot decide the said dispute.

II. No person to advance less than 1*s.*; above five pounds, 2*s.* 6*d.*; and so on in proportion.

III. In the case of lots upon which there is a reserve, the Auctioneer shall have the right to bid on behalf of the Seller.

IV. The purchasers to give in their names and places of abode, and to pay down 10*s.* in the pound, if required, in part payment of the purchase-money; in default of which the lot or lots purchased to be immediately put up again and re-sold.

V. The lots to be taken away, at the buyer's expense, immediately after the conclusion of the sale; in default of which Messrs. SOTHEBY, WILKINSON & HODGE will not hold themselves responsible if lost, stolen, damaged, or otherwise destroyed, but they will be left at the sole risk of the purchaser. If, at the expiration of ONE WEEK after the conclusion of the sale, the books or other property are not cleared or paid for, they will then be catalogued for immediate sale, and the expense, the same as if re-sold, will be added to the amount at which the books were bought. Messrs. SOTHEBY, WILKINSON & HODGE will have the option of re-selling the lots uncleared either by public or private sale without any notice being given to the defaulter.

VI. All the books are presumed to be perfect, unless otherwise expressed; but if upon collating, any should prove defective, the purchaser will be at liberty to take or reject them, provided they are returned within ONE WEEK after the conclusion of the sale, when the purchase-money will be returned.

VII. The sale of any book or books is not to be set aside on account of any worm-holes, stained or short leaves of text or plates, want of list of plates or blank leaves, or on account of the publication of any subsequent volume, supplement, appendix, or plates. All the manuscripts, autographs, all magazines and reviews, all books in lots, and all tracts in lots or volumes, will be sold with all faults, imperfections, and errors of description. The sale of any illustrated book, lot of prints or drawings, is not to be set aside on account of any error in the enumeration of the numbers stated, or error of description.

VIII. No IMPERFECT BOOK will be taken back, unless a note accompanies each book, stating its imperfections, with the number of lot and date of the sale at which the same was purchased.

IX. To prevent inaccuracy in the delivery, and inconvenience in the settlement of the purchases, no lot on any account can be removed during the time of sale.

X. Upon failure of complying with the above conditions, the money required and deposited in part of payment shall be forfeited; and *if any loss is sustained in the re-selling of such lots as are not cleared or paid for, all charges on such re-sale shall be made good by the defaulters at this sale.*

Gentlemen who cannot attend the sale may have their Commissions faithfully executed by their humble servants,

SOTHEBY, WILKINSON & HODGE,
13, Wellington Street, Strand, London.

INTRODUCTION.

MESSRS. SOTHEBY, WILKINSON AND HODGE, have requested me to furnish a few lines of introduction to the Catalogue of my Cruikshank Collection, with reference more particularly to the artist and his work. The subject is too large to be dealt with satisfactorily within the scanty limits assigned; but, as the formation of the Collection has been, for the last twenty-five years of my life, a labour of love and the chief recreation of my leisure moments, it seems appropriate that such prefatory remarks as may be deemed necessary should come from myself at the time of its dispersal.

George Cruikshank, as exhibited in his own works catalogued in the following pages, was an artist *sui generis*.

No one precisely like him had been seen before he appeared upon the stage of caricature; he had no equal during his long life; and he has unquestionably left no successor to follow in his footsteps. His industry was amazing; his fertility of invention inexhaustible, and the result of both qualities combined is to be found in the quality of his designs, unparalleled in number by those of any other artist present or past.

These pictures and book-illustrations form in themselves a complete history of men and manners during the greater part of the nineteenth century. Some are savage, sombre, or sarcastic; many overflow with mirth and good humour; others again are full of sadness, as depicting wrongs which the artist had noticed and would gladly see redressed (and herein his tragic power is unsurpassed) but all are heartfelt—the outcome of his large-hearted and truly sympathetic nature. He himself, be it observed, rather resented the imputation of being a "caricaturist," preferring to be distinguished as a *satirist* in his flagellation of abuses, and as a *philanthropist* in the business of redressing them.

It is to be regretted that a few critics of the present day, whose

knowledge of his earliest and best work is probably circumscribed, have tried to lead the public away from the true estimate of George Cruikshank's genius, and have for this purpose written of him in a depreciatory spirit; but their efforts have not damped the enthusiasm of his admirers, and it may even be said that his popularity was scarcely ever more pronounced than it is at the present day. And there are good reasons why this should be the case. His etchings are admitted by competent authorities to furnish a very approximate standard of perfection in the art. Mr. Ruskin says :—

"If you ever get some of Cruikshank's etchings you will be able, I think, to feel the nature of harmonious treatment in a simple kind by comparing them with any of Richter's illustrations to the numerous German story-books lately published at Christmas with all the German stories spoiled. Cruikshank's work is often incomplete in character and poor in incident, but *as drawing it is perfect in harmony.*

"The pure and simple effects of daylight which he gets by his thorough mastery of treatment in this respect are quite unrivalled, as far as I know, by any other work executed with so few touches. His vignettes to Grimm's German Stories already recommended are the most remarkable in this quality."—*Elements of Drawing*, 1859, pp. 320-321.

Mr. Hamerton is even more explicitly complimentary. He writes :—

"In etching of this high class, Cruikshank carries one great virtue of the art to perfection—its simple frankness. He is so direct and unaffected, that only those who know the difficulties of etching can appreciate the power that lies behind his unpretending skill ; there is never in his most admirable plates the trace of a vain effort."—*Etching and Etchers*, 2nd edition, p. 317.

Again :—

"Cruikshank is a comic etcher, and the greatest comic etcher who ever lived."—*Op. cit.* p. 323.

Thackeray, who is regarded as one of the best of art critics, had an unbounded admiration for the genius of George Cruikshank. It has been written of Thackeray that "he had the true instinct and relish and the nicety and directness necessary for just as well as high criticism—the white light of his intellect found its way into this as into every region of his work." At the conclusion of his well-known "Essay on the Genius of George Cruikshank," the author of "Vanity Fair," writes :—

"He has told a thousand truths in as many strange and fascinating ways; he has given a thousand new and pleasant thoughts to millions of people ; he has never used his wit dishonestly ; he has never, in all the exuberance of his

frolicsome humour, caused a single painful or guilty blush ; how little do we think of the extraordinary power of this man, and how ungrateful we are to him !"

And in our own day Mr. G. Soames Layard, the author of "The Life and Letters of Charles Keene," has paid a warm tribute to Cruikshank's genius in his article, entitled "A Stroll through a great Cruikshank Preserve," in the pages of "Temple Bar," September, 1892, and in his recently published "George Cruikshank's Portraits of Himself," Spencer, 1897.

The work of making such a Collection has, of course, been very great, but the pleasure and instruction derived from the pursuit have been, at least, commensurate with the time and money expended.

The books generally are in fine state, and amongst them there will be found many scarce volumes. The collection of caricatures is unusually complete, and, including, as it does, a number of unique examples, is of great importance in helping us to understand the intimate history of the chief actors in the stirring times in the second decade of this century.

To the critic there is a peculiar charm in the early states and proofs of an artist's work, not only for their brilliancy and freshness, but because they throw a light on the artist's mode of work and show by what slight changes he brought his earlier studies to perfection, and this collection is especially rich in such examples. The time for acquiring these has gone, for the duplicates of very many of these specimens have found a permanent home in the Print Room of the British Museum, under the will of Mrs. Cruikshank, while of course the "touched proofs" and studies are unique.

In closing this introduction I am rejoiced to have the opportunity of a final word of grateful acknowledgment to my old friend, Mr. Edwin Truman, who has so constantly aided me by his most intimate knowledge of English prints, and to whom it has been for many years my habit to refer when in doubt as to the authenticity, date, or purpose of any of George Cruikshank's works. His kindness has been unwearying.

H. W. BRUTON.

Gloucester, 14*th May*, 1897.

CATALOGUE

OF

THE COLLECTION OF

George Cruikshank's Works,

THE PROPERTY OF

H. W. BRUTON, ESQ.

Of Gloucester.

FIRST DAY'S SALE.

The numbers in parentheses refer to Reid's Descriptive Catalogue.
The bound sets of proofs have titles specially printed by Bellows of Gloucester.

All Octavo et Infra unless otherwise described.

Robson	Lot 1. ADSHEAD (J.) Prisons and Prisoners, *etched frontispiece by G. C. cloth* 1845		5	·		3	6
Sotheran	2. Adventures of Sir Frizzle Pumpkin, Nights at Mess and other Tales, 8 *etchings by G. C. boards, uncut, Blackwood,* 1836		19			10	
Maggs	3 Age of Intellect (The) or Clerical Showfolk, and Wonderful Layfolk, *coloured aquatinted frontispiece by G. C. with a duplicate plate in unique state—an unlettered proof of the etching washed in indian ink by the artist as a guide to the aquatinter—red morocco extra, g. t. uncut, by Riviere* *W. Hone,* 1819	2	8	·	1	19	6
Jackson	4 AINSWORTH (W. HARRISON) ROOKWOOD, a Romance, *with illustrations by G. C. and portrait by Maclise, very fine copy in original cloth, uncut* *J. Macrone,* 1836 **** Fourth edition, but the first illustrated by G. C.	8	10	·		18	·
Roach	5 AINSWORTH (W. HARRISON) ROOKWOOD, *a set of undivided proofs before letters on india paper of the etchings by G. C. and an india proof portrait of the author after Maclise, red morocco extra, g. t. by Worsfold* *oblong folio.* 1836	8	5	·	1	4	·
	B						
	forward	20	7	0	1	15	0

9	15	·	20	7	·	forward	
1	5		2	2	·	6 AINSWORTH (W. HARRISON) OLD ST. PAUL'S: a tale of the Plague and the Fire, *plates by Phiz and Franklin, original cloth, uncut* 1847 *** The wrapper of the monthly shilling parts with the woodcut design (4188) by G. C. for the projected "Lions of London" (never published) is inserted.	Robson
1	10		6	5		7 AINSWORTH (W. HARRISON) JACK SHEPPARD, a Romance, FIRST EDITION, *with 27 illustrations by G. C. and a portrait*, 3 vol. *fine copy in original cloth* *Bentley*, 1839 *** The early state of the plate "Jack Sheppard escaping from the condemned hold in Newgate" is inserted.	Bleckley
21	3	6	49			8 AINSWORTH (W. HARRISON) ILLUSTRATIONS TO AINSWORTH'S JACK SHEPPARD, *most brilliant proofs before letters of the 27 beautiful etchings, the first being signed "First Proofs, George Cruikshank," nos. 1997 and 1998 in the early state, with duplicate plates showing the alterations and proof of the Author's portrait on india paper.* There are also three of the original signed drawings in sepia, viz. "Jonathan Wild discovers Darrell in the loft," "Jack Sheppard escaping from Willesden Cage," "Wild throwing Trenchard down the Well," the latter with sketches in the margin. Also a signed Drawing of Willesden Church being a study for the etching no. 2005 and the illustrated wrapper to the monthly parts. Inserted also is a page of the original MS. Epoch the Second, Chapter I, with a note by Ainsworth stating that while in the act of writing it he received the news of his wife's death. *Green morocco extra, g. t. uncut, by Riviere* *4to.* 1839	Harvey
10	7	6	7			9 AINSWORTH (W. HARRISON) ILLUSTRATIONS TO JACK SHEPPARD, *complete set of proofs on india paper (after the letters were engraved), no. 1998 being in the first state with a duplicate etching showing the alteration, and no. 1997 also in both states, the first having the title written on it by G. C.*—Also proof of the Author's Portrait on india paper, *green morocco extra, g. e. by Worsfold* *4to.* 1839	Roach
5	·	·	16	10	·	10 AINSWORTH (W. HARRISON) GUY FAWKES, an Historical Romance, FIRST EDITION, *with 22 illustrations by G. C.* 3 vol. *fine copy in the original cloth, uncut* 1841 *** The author's copy, purchased at the sale of his library in these rooms on the 22nd August, 1882. A copy in cloth sold at the Stewart sale for £21 5s.	Bumpus
	16		4	15	·	11 AINSWORTH (W. HARRISON) WINDSOR CASTLE, an Historical Romance, FIRST EDITION, *with plates by G. C. and Tony Johannot, original cloth, uncut* 1843	May
	12	6	4	17	6	12 AINSWORTH (W. HARRISON) WINDSOR CASTLE, *with plates by G. C. and Tony Johannot, complete in 11 monthly numbers* 1844	Hornstein
12	15	·	10		·	13 AINSWORTH (W. HARRISON) ILLUSTRATIONS TO WINDSOR CASTLE, 14 *full-page plates by G. C. proofs on india paper before the letters, all signed by the artist "First proofs," half green morocco extra, g. e. by Worsfold* *folio.* 1843 *** Inserted are original drawings by G. C. including one of Anne Boleyn, partly in colours, after Holbein; Henry VIII, &c.	Robson
63	4	6	120	16	6	forward	

	forward	120	16	6	63	4
White W. H	14 · AINSWORTH (W. HARRISON) THE TOWER OF LONDON, an Historical Romance, FIRST EDITION, with 40 full-page and 58 woodcut Engravings by G. C. *a very fine copy of the original issue in parts with all the wrappers and advertisements bound up, crimson morocco extra, g. t. by Morell* 1840 *** The altered plates nos. 2072, 2073, 2075, and 2094, are in both states.	7	5	·	3	15
Roach	15 AINSWORTH (W. HARRISON) ILLUSTRATIONS TO THE TOWER OF LONDON, 41 plates by G. C. (no. 2094 in both states), *proofs on india paper before the letters, very rare, only a few sets taken off in this state, the last plate (placed first) being signed by the artist as first proof, green morocco extra, by Riviere folio.* 1840	22	10	·	28	4
Pearson H & C	16 AINSWORTH (W. HARRISON) MISER'S DAUGHTER, a Tale, FIRST EDITION, with 20 illustrations by G. C. 3 vol. *very scarce, fine copy in original cloth, uncut* 1842	10	15		1	10
Robson	17 AINSWORTH (W. HARRISON) ILLUSTRATIONS TO THE MISER'S DAUGHTER, 20 etchings by G. C. *proofs on india paper and—with the exception of the first two—before letters, also the three woodcuts which appeared in the text of the story in Ainsworth's Magazine and the original drawing for the plate of "The Folly on the Thames," brown morocco extra, g. t. by Worsfold folio.* 1842 *** The two lettered proofs bear the name of Hugh Cunningham as publisher; but when the story was issued the same year in book form the publication line was altered to "Cunningham and Mortimer."	12			10	
Roach	18 AINSWORTH (W. HARRISON) SAINT JAMES'S, or the Court of Queen Anne, an Historical Romance, FIRST EDITION, *etchings by G. C. 3 vol. original boards, uncut* 1844	9				1
Robson	19 AINSWORTH (W. HARRISON) SAINT JAMES'S OR THE COURT OF QUEEN ANNE, *a complete set of 14 etchings, proofs before letters on india paper and also 9 pages of the Artist's sketch book (inlaid to folio size) on which are studies for the portraits, including those of Queen Anne, Prince George of Denmark, the Duchess of Marlborough, Lord Godolphin, Earl of Oxford, &c. green morocco extra, g. t. uncut, by Worsfold folio.* 1844	13	13	·	10	10
Sewell & C	20 AINSWORTH (W. HARRISON) MAGAZINE, *plates by G. C. and Phiz, those by the former including* the Miser's Daughter, Windsor Castle, St. James's, Elliston Papers, &c. 6 vol. *half calf, g. t.* 1842-44 *** Bound up with vol. VI is the Sketch by Ainsworth "Sir Lionel Flamstead," with the etching illustrating it by G. C. which appeared in the January 1846 number of the Magazine. The 6 vols. therefore contain all the plates executed by G. C. for this publication.	3	3		2	10
Robson	20* Algerine Pirates, Cruelties of the, *etched frontispiece, two subjects by G. C., wrapper bound up, half calf extra, g. t. uncut by Worsfold Hone,* 1816	1	11		1	8
	forward	200	13	6	113	3

113	3	·	200	13	6	forward	
	15		1	9		21 Andrews (G.) Dictionary of the Slang and Cant Languages, *folding coloured frontispiece (55) by Isaac Cruikshank, with some small portions by G. C. which he has noted in pencil, half calf, g. t.* Smeeton, *n. d.*	Robson
						*** The frontispiece (55) contains some of G. C.'s earliest work.	
2				9		22 [Akerman (J. Y.)] Tales of Other Days, 7 *plates by G. C. boards, uncut* 1830	do
1	11	6	2			23 Angelo (H.) Pic Nic, or Table Talk, including Recollections of Public Characters, *coloured etching by G. C., with duplicate of the plate, a touched proof in unique state on india paper inserted, brown morocco extra, g. t. by Worsfold* 1834	Bumpus
1	1		1	16		24 Annual Chronology (The) Being an Historical Record of Events in 1827, etched frontispiece by G. C. *boards, uncut* 1828	Robson
1	17	6	3	18	·	25 Anstey (C.) New Bath Guide, or Memoirs of the B—N—R—D Family in a series of Poetical Epistles, FIRST EDITION, *with plates by G. C., proofs on india paper, half morocco, g. t. uncut*	do
						*** From the Library of Sir William Tite.	
9	17		10	5	·	26 ANSTEY (C.) NEW BATH GUIDE, the set of 5 etchings by G. C., *proofs on india paper, all signed by the Artist as first proofs, and also a set of brilliant touched proofs in early states, crimson morocco extra, g. t. by Worsfold* 4*to.* 1830	do
						*** On the upper margin of the early state of the plate, "Simpkin dancing to the Musicians," is the faintly etched portrait of the Artist, described by Mr. Layard in "George Cruikshank's Portraits of himself." The plate, "Tabitha in the Arm Chair," is treated very differently in the early state, and in the margins of the plate are etchings of a dog, faces, &c. Around the plate of the "Barber dressing a Lady's head" are several pencil sketches.	
	5	·		7		27 Apprentice, A present for an, *frontispiece and vignette by G. C. cloth* 1838	Maggs
	8	6	1	2		28 Arlis's Pocket Magazine, 8 vol. in 4, *plates, including cuts by G. C. half calf*, 1827-30—Ladies' Pocket Magazine, 2 vol. in 1, *vignette titles after G. C.* 1824 5 *vol.*	Bumpus
1	10	·	1			29 Auldjo (J.) Journal of a Visit to Constantinople in 1833, 7 *etchings by G. C. with a duplicate set on india paper, and two woodcuts, calf extra, g. t. by Zaehnsdorf* 1835	Rimmell
2	10	·	6			30 Bachelor's Own Book (The) Being the Progress of Mr. Lambkin, Gent. in the Pursuit of Pleasure and Amusement, and also in search of Health and Happiness, *designed, etched, and published by G. C.* 24 *coloured designs on* 12 *plates, fine copy, red morocco extra, gilt edges, by Riviere, with the original cover bound up* *oblong* 12*mo.* 1844	Rouch
						*** The last line of description beneath plate XI has been cut in binding.	
	10		1	10		31 [Barham (R. H. D.)] Martin's Vagaries, being a Sequel to "A Tale of a Tub," recently discovered at Oxford, 2 *etchings, and illustrated wrapper, half calf, g. t.*	Pickering
134	18	6	230	9	6	forward	

forward 230 9 6 134 18 6

Bumpus

32 [BARKER (M. H.)] GREENWICH HOSPITAL, a series of Naval Sketches descriptive of the Life of a Man-of-War's Man, by an old Sailor, *with* 12 *full-page coloured plates and* 16 *woodcuts by G. C. brown morocco super extra, uncut, by Worsfold* 4*to.* 1826 — 6 15 · — 4 5 ·

*** This was Cruikshank's own copy; on the title-page appears his autograph, "George Cruikshank, 1826," and there are several pencil sketches by him in the book.

Maggs

33 [Barker (M. H.)] The Old Sailor's Jolly Boat, laden with Tales, &c. to please all hands, 6 *etchings by George, remainder by Robert Cruikshank, poor copy* *W. Strange*, 1844 — 9 — 7 6

Sotheran

34 [Barker (M. H.)] Tough Yarns: A series of Naval Tales and Sketches, by the Old Sailor, 8 *etchings and* 9 *woodcuts, pictorial cloth* 1835 — 1 — 9 6

do

35 [Barker (M. H.) Land and Sea Tales, by the Old Sailor, 4 *etchings*, 2 vol. *cloth* 1836 — 1 11 — 14

Bumpus

36 Basile (G.) Pentamerone; or, the Story of Stories, translated by J. E. Taylor, FIRST EDITION, 6 *etchings, original cloth, uncut (resewn, and binding shabby)* *Bogue*, 1848 — 1 7 — 10 6

Braddock

37 Beckett (G. A.) Comic Blackstone, *etched frontispiece and two woodcuts, illustrated boards* 1844 — 10 — 2

Robson

38 Bentley's Miscellany, *plates by G. C. (including the illustrations to Oliver Twist, Jack Sheppard, Guy Fawkes, &c.) Leech, &c.* vol. I to XIV, *being all the vols. illustrated by G. C. half calf* 1837-43 — 4 — 3 10 ·

*** All the plates by G. C. illustrating the work are in the vols. but several have been misplaced by the binder.

Roach

39 BENTLEY'S MISCELLANY. ILLUSTRATIONS TO DETACHED PIECES, 33 *proofs before letters*, 26 *of which are on india paper, including that of "The Proctor at Home," undescribed by Reid, with a proof portrait on india paper of Richard Bentley, the founder of the Magazine, placed opposite the specially-printed title as a frontispiece, brown morocco, super extra, g. e. by Riviere* 4*to.* 1836-42 — 6 15 · — 13 15 ·

*** There are duplicate proofs of Nos. 1848 and 1928, the former with a pencil drawing varying from the engraved plate, the latter a touched proof. Nos. 2221, 2223, 2226 and 2227 are unique proofs—the plates were etched after G. C.'s quarrel with Bentley, and are intentionally poor and spiritless performances. An early proof of the glyphograph (2659), the figure nearly identical with one of those introduced in the design for the wrapper of the Miscellany, is also inserted.

Maggs

40 Bentley Ballads (The), *with unlettered india proofs inserted of the* 2 *etchings* (1916 *and* 1928), *which illustrated the Ballads as they originally appeared in the Miscellany, cloth*, 1862. Reid incorrectly describes 1916 as an illustration to Ingoldsby. — 1 14 — 15

forward 254 10 6 162 7

162	7	·	254	10	6	forward

	9	6		16		Truman

41 Berenger (Baron de) Helps and Hints how to protect Life and Property, *with numerous illustrations by G. and R. Cruikshank, Alken, &c.*—Also the Stadium, or British National Arena, *with etchings by G. and R. C.—in* 1 vol. *cloth* 1835

*** A duplicate set of the four etchings to the Stadium by G. C. —touched proofs in unique early state—is inserted.

	13	6	1	6		Rumpus

42 [Berens (E.)] Christmas Stories, *with* 3 *etchings by G. C.* FIRST EDITION, *tree-calf extra, g. e. by Worsfold, scarce Oxford,* 1823

	5	6		6		Mrs Grose

43 Blakey (R.) Old Faces in New Masks, 2 *etchings by G. C. cloth, uncut* 1859

	7	6		9		Rumpus

44 Blanchard (Laman) Sketches from Life, with a Memoir by Sir E. B. Lytton, *plates, including two woodcuts by G. C.* 3 vol. *cloth* 1846

	12			13		Robson

45 Bowring (J.) Minor Morals for Young People, illustrated in Tales and Travels, *with* 12 *illustrations by G. C. and* 8 *by Heath (the latter spotted),* 3 vol. FIRST EDITIONS 1834-35-39

*** Vol. I is scarce, it has been reprinted, and the Cruikshank frontispiece engraved in facsimile.

4			8			Harley

46 BOWRING (SIR J.) MINOR MORALS FOR YOUNG PEOPLE, a set of the 12 plates by G. C. *proofs on india paper, the first plate* (1632) *in early state, with the original drawing for no.* 2018 *inserted, red morocco extra, g. t. by Worsfold* 4*to.* 1834-39

	10			8		Dobell

47 Boxiana: or Sketches of Ancient and Modern Pugilism, by P. Egan, *vol. I only, which contains the three etchings by G. C.* (169, 183, 227), *all the illustrations done by him for the work, half calf* 1818

1	15	·	9			Sabin

48 BROUGH (R. B.) LIFE OF SIR JOHN FALSTAFF, with a Biography of the Knight from Authentic Sources, *with* 20 *full-page etchings and a woodcut by G. C. the original issue in* 10 *parts, all the wrappers bound up, marone morocco extra, g. t. by Morrell* *Longman,* 1858

*** A presentation copy from G. C.; his autograph appears on seven of the wrappers.

30	6		3	7		Harvey

49 BROUGH (R. B.) ILLUSTRATIONS TO THE LIFE OF SIR JOHN FALSTAFF, *a complete set of the* 20 *etchings by G. C. proofs on india paper, with duplicates of* 11 *of the etchings in early states, and an unique impression of the plate of "Falstaff enacting the part of the King," the etching being executed in reverse to the same subject, no.* 2613 *in Reid, and an india proof of the wood-cut design on the wrapper of the monthly parts in which the work was issued. There are also* 21 *sheets of original drawings and tracings placed opposite the plates to which they refer, many of the sheets having designs on both sides of the page, handsomely bound in brown morocco super extra, full gilt back and sides richly tooled by Riviere* *folio.* 1857

	12	6	1	7	·	Sotheran

50 Bruce (Carlton) Mirth and Morality, FIRST EDITION, 20 *woodcuts, cloth, uncut* 1834

01	18	6	313	15	6	forward

	forward	313	15	6	201	18	6
Mrs Grose	51 Burford Cottage and its Robin-Red-Breast, *frontispiece and wood-cut vignette by G. C. cloth, uncut*, 1835—The Rose and the Lily, 1877—Lady Arabella, by Miss Pardoe, *coloured plates* —Keightley (T.) Fairy Mythology, 1850 4 *vol.*		9			11	6
do	52 Byron (Lord) Memoirs of his Life and Writings by G. Clinton, *with 39 plates after G. C. the original issue bound from the numbers, autograph of G. C. on title, half calf* 1825		9			11	
Sotheran	53 Catholic Miracles, *illustrated with 7 designs by G. C. half calf, g. t. uncut* 1825	1	5			5	
Sewell	54 Cat's Tale (The): being the history of Childe Merlin, 3 *etchings by G. C. half calf, g. t. uncut, with wrappers bound up* *Blackwood*, 1831		16			8	6
Burnpus	55 Caulfield (James) The High Court of Justice: Memoirs of the principal persons who sat in judgment on King Charles I, illustrated with their portraits, autographs and seals, *half calf* 4*to.* 1820		14		1		
	*** The border surrounding the portraits was engraved from a drawing by G. C. and a proof of it with the artist's auto graph attestation is inserted. This was unknown to Reid.						
Sotheran	56 Caulfield (James) Portraits, Memoirs and Characters of Remarkable Persons, from the Revolution in 1688 to the end of the reign of George II, 4 vol. LARGE PAPER, *half morocco, g. e.* 4*to.* 1819-20	2	10		4	4	
	*** Fifteen of the portraits are by G. C.						
Maggs	57 [Chamisso (A. von)] *incorrectly attributed to Lamotte Fouqué*) Peter Schlemihl, *translated by Sir John Bowring*, 8 *etchings by G. C. early issue of the first edition with the cancelled title-page, orange morocco extra, g. e. by Morrell* 1823	2	10		1	4	6
Robson	58 [Chamisso (A. von)] Peter Schlemihl, FIRST EDITION, 8 *etchings by G. C. in the original boards* 1824	2	2			11	6
Acton	59 [Chamisso (A. von)] Peter Schlemihl, *second edition, boards, poor copy* 1824		5			10	
Craddock	60 [CHAMISSO (A. VON)] PETER SCHLEMIHL, *a set of proofs of the etchings on india paper, 6 of which are undivided and unique early states, half morocco extra by Riviere* 1823	7			4	1	6
	*** From the artist's own collection.						
Roach	61 [CHAMISSO (A. VON)] PETER SCHLEMIHL, *a set of proofs of the etchings on india paper, red morocco extra, g. e. uncut, by Worsfold* 4*to.* 1823	5	15		5	6	6
	*** This was the translator's, Sir John Bowring's, set.						
Maggs	62 Chamisso (A. von) Peter Schlemihl's wundersame Geschichte, *half calf* *Nürnberg*, 1827		3			4	6
	*** Contains 6 plates copied from Cruikshank's designs. The artist is referred to in a preface by Hitzig as "der berühmte Cruikshank."						
	forward	337	13	6	220	19	

Chap-Books.

63 Adventures of a Female Husband, *coloured folding frontispiece, half calf extra, g. t. Bailey, n. d.* (1813)—The Green Monster, *coloured folding frontispiece* (1088), *wanting title-page and last leaf (pamphlet unknown to Reid)* (2)

64 Bertram, or, the Castle of St. Aldobrand, by the Rev. R. C. Maturin, *frontispiece* (portrait of Kean as Count Bertram), *and vignette* (549 and 550) *in the first state, with vignette title in the second state, and a facsimile of the same by Pailthorpe inserted, original wrappers bound up, half calf extra, g. t.* *Hone*, 1816

65 British Regalities, The Coronation Reporter, a description of every ceremony connected with the Coronation of King George IV, *4 etchings by G. C., 2 of which are folding, half morocco extra, g. t.* *Dolby, n. d.* (1821)

66 Cato Street Conspirators, A correct narrative of the events, &c. *folding frontispiece* (942) *on which G. C. has written "Joint work of George and Robert Cruikshank," half calf, g. t.* *Bailey, n. d.* (1820)

67 Capulet and Montague, or the Tragical Loves of Romeo and Juliet, *folding coloured frontispiece by G. C. half morocco, uncut, with the original printed wrappers bound up* *Hodgson*, 1823

68 Death of Life in London, or, Tom and Jerry's Funeral, by T. Greenwood, *coloured folding frontispiece by G. C. wrappers bound up, very rare, half morocco extra, g. t. uncut, by Worsfold* *Lowndes, n. d.* (1823)

69 Death of the Princess Charlotte, Authentic Particulars of, *woodcut vignette by G. C. not mentioned by Reid.* A most correct account of the Funeral of the Princess Charlotte, *folding frontispiece of the Funeral Procession* (704) *by G. C.* in 1 vol. *half calf, g. t.* *Hone*, 1817

70 Freeborn Englishman (The) deprived of his seven senses, a poem by Geoffry Gag-'em-all, *folding coloured frontispiece by G. C. and wrapper on which the etching is repeated, half calf extra, g. t.* *Fairburn, n. d.* (1819)

71 Faustus (Dr.) The Extraordinary Life and Wonderful Death of, *coloured etched frontispiece (mounted) signed by G. C. half calf, g. t.* *Harrison, n. d.*

*** Unknown to Reid.

72 Grimaldi. Fairburn's Jovial Songster; or, The Clown's Budget of New Songs, now singing at Sadler's Wells, *coloured folding frontispiece of Grimaldi as Clown in Dulce Domum* (1283), *with facsimile of etching by Pailthorpe loosely inserted, wanting pages 15 to 18, in wrapper* *Fairburn, n. d.*

*** The only other copy known is in Mr. Truman's collection.

73 Grimaldi. Fairburn's Gallimanfry Songster for 1812. Songs sung at Sadler's Wells, &c. *folding frontispiece of Grimaldi as Clown in Dulce Domum* (1283), *in original wrapper* *Fairburn, n. d.*

	forward	369	8	6	235	2	6

CHAP-BOOKS—*continued.*

May	74 Hammersmith Monsters, or, Trial of William Cannon, John Cannon, &c. *coloured folding frontispiece* (405), *half calf, g. t. Bailey, n. d.* (1814)	2	12			6	
Douglas	75 Harcourt (John) Original Jests, *frontispiece by G. C. half calf, g. e. wrappers bound up* 1827		15			5	
Bumpus	76 Hone's History of the Blood Conspiracy, *etched portrait of MacDaniel by G. C. half calf, Hone,* 1816—The Fatal Vespers, *etched frontispiece by G. C.* 1817 2 *vol.*		8			10	6
May	77 Irish Freebooter (The), or Surprising Adventures of Captain O'Hanlan, *coloured folding frontispiece* (1149) *with the autograph initials of G. C. and a coloured facsimile by Pailthorpe inserted, half calf, g. t. wrappers bound up Hodgson, n. d.* (1823)	1	17			1	6
Bumpus	78 Jubilee of 1809 (The), a Poetical Epistle, *coloured folding frontispiece* (85), *on which G. C. has written* "By my Father and myself, George Cruikshank," *half calf extra, g. t. Fairburn,* 1809	3	12		1	1	
Robson	79 Kenilworth, or the Golden Days of Queen Bess, *both parts with folding coloured frontispieces by G. C., facsimile of the frontispiece to Part I, by Pailthorpe, and the original signed drawing for this frontispiece by G. C. inserted, wrappers to both parts bound up, tree-calf, g. t. edges uncut, by Worsfold Hodgson, n. d.* (1823)	5	5		2	11	6
	*** Both parts are very rare, especially Part II.						
do	80 Leary (James), Fairburn's (Senior) edition of the Trial of, for the wilful murder of Edward Clifford, *frontispiece by G. C.* (249) *with his etched initials, and also his autograph signature, half calf, g. t. rare Fairburn, n. d.* (1813)	2	6		1	10	
do	81 Life, Accouchement and Death of the Princess Charlotte, *frontispiece representing the deathbed of the Princess by G. C.* (703), *half calf extra, g. t. uncut, very scarce, Hay and Turner, n. d.* (1817)		18		1	5	
Lotheran	82 Life and Exploits of the celebrated Roger Bacon, *coloured frontispiece, half calf, g. t. J. Bailey, n. d.* (1814)	2	18			18	
	*** Reid's two descriptions (402 and 403) apply to one plate—the frontispiece.						
Douglas	83 Londonderry (Marquis of), The Political and Private Life of, by T. P. Fitzgerald, *coloured frontispiece by G. C.* (1090), *autograph of Lord Castlereagh inserted, tree-calf, g. e. by Morrell Fairburn, n. d.* (1822)	1	15		1		6
	*** Very rare, having been suppressed. Pailthorpe's facsimile of the frontispiece is inserted.						
May	84 Lover's Panorama (The), or Cupid's Vagaries on St. Valentine's Day, *coloured plates, the last two of which Cruikshank has signed in Mr. Truman's copy as his work, the remainder by his brother Robert, half calf, g. t.* (*not in Reid*), *Hodgson, n. d.*—Necklothitania, or Tietania, being an Essay on Starchers, *etched frontispiece by G. C. half calf, Stockdale,* 1818 (*unknown to Reid*) 2 *vol.*	3	8		1	4	
	forward	395	2	6	246	1	6

246	1	6	395	2	6	forward	

CHAP-BOOKS—*continued.*

	13	3	3			85 Mannering (Guy), the Astrologer, *coloured frontispiece of Mrs. Egerton as Meg Merrilees, and vignette of Dominie Sampson, facsimile of the vignette title by Pailthorpe inserted, wrappers bound up, half calf, g. t. uncut, by Worsfold* *Hone*, 1816	May
1	10		2	12		86 Mary, the Maid of the Inn, *coloured etched frontispiece with G. C.'s etched initials, coloured facsimile of the etching by Pailthorpe inserted, half calf extra, g. t. (unknown to Reid)* *Hodgson, n. d.*	Truman
	3		1	10		87 Moore (Sir John) The Life and Glorious Achievements of, *with coloured folding plate by G. C.* (60), *boards* *Smeeton, n. d.*	Robson
2	5		3	12		88 Murder of Richard Wilson by Captain Sutherland, *frontispiece* (5083) *by G. C., Fairburn, n. d.*—Murder of Mr. Steele, *Fairburn, n. d.*—Murder of Elizabeth Beesmore, *with Pailthorpe's facsimile of the etching* (490) *inserted*—Trial of Richard Russell for Parricide, *coloured frontispiece* (5093) *by G. C.* 4 *vol.*	May
1	2		3	10		89 Murder of Mr. and Mrs. Bonar at their country seat at Chislehurst, *folding etched frontispiece* (253), *tree-calf, g. e. by Morrell* *Fairburn, n. d.* (1813)	Douglas
						*** The room in which the murder was committed was that in which Napoleon III died. The only other known copy of the book is in Mr. Truman's collection.	
2	13	6	4	4		90 Odd Fellows' Song Book (The), collected and arranged by a Past Grand, *folding coloured frontispiece signed "G. Ck. fect," half calf extra, g. t. by Worsfold* *Duncombe, n. d.*	do
						*** Neither plate nor book described by Reid. The only other copy known is in Mr. Truman's collection.	
1	3		2	14		91 Past ! Present ! ! and to Come ! ! ! The Remarkable Prophecies of Robert Nixon, *coloured frontispiece, with autograph signature of G. C. half calf, g. t.* *Dean & Munday, n. d.*	May
						*** Book unknown to Reid, who, however, describes the etching, *vide* No. 760.	
	13		1	15		92 Paul Pry, as performed by Mr. Liston at the Theatre Royal, Haymarket, *coloured folding frontispiece of Liston, after G. C. half calf, g. t.* *T. Hughes, n. d.* (1826)	do
	10		1	5		93 Resurrection of Pitt, an account of the appearance of a mysterious figure, &c. *folding coloured frontispiece* (167), *which has been cut down by the binder, half calf, g. t.* *Fairburn, n. d.* (1812)	do
	6		3	7		94 Rosebery (The Earl of) *v.* Mildmay (Sir H.) Account of the Trial for Crim. Con. *folding frontispiece by G. C.* (396), *half calf* *Fairburn, n. d.* (1814)	Robson
						*** This is a very rare Chap-Book ; the plate is unsigned, but it is unmistakeably the work of G. C.	
1	11	6	1	5		95 Round-of-Beef Parson. Fairburn's edition of the Trial between Jas. Sharpe and the Rev. Thos. Vialls, *coloured frontispiece (soiled) by G. C. half morocco extra, g. t.* *Fairburn*, 1812	Maggs
	6	6		13		96 Sermon upon the word Malt (A), preached by the Rev. John Dod, *coloured etching, "Sermon on Malt" from "The Humourist" inserted, half calf, g. t.* 1777	May

258	18	3	424	9	6	forward	

			forward	424	9	6	258	18 3
Seivell		CHAP-BOOKS—*continued.*						
	97	Sheppard (John) A Narrative of the Robberies, Escapes, &c. of, *frontispiece of John Sheppard's escape out of the condemned hole in Newgate, which supplied G. C. with the design for his plate* (1998), *an impression of which in the first state is inserted, half calf* 1742			17			12
Pickering	98	Smeeton's Selection of the most approved Songs for 1809, *coloured folding frontispiece by G. C. of "The Bull in a China Shop," half calf, g. t. wrappers bound up (unknown to Reid), Smeeton, n. d.* (1809). The frontispiece is a very early work of Cruikshank's, and he has signed it in Mr. Truman's copy as his work.—Spitalfields Weaver (The) or Tom Shuttle and Blousalinda, a dolorous ditty, *coloured frontispiece on which G. C. has written "By Robert Cruikshank, but some of my work in it, G. C." half calf, g. t. by Worsfold, wrappers bound up (unknown to Reid)* 2 *vol.* 1821		3	3		1	18
do	99	Tom King's Droll Collection of Oddities, *coloured frontispiece with G. C.'s etched signature, facsimile by Pailthorpe inserted (unknown to Reid)* *Bailey, n. d.*		1	11			12 6
Bumpus	100	Tegg's Comic Song Book, *frontispiece after G. C. half calf extra, g. t. uncut, wrappers bound up, Tegg,* 1818—Cabinet of Comicalities, by T. Spiller, coloured plates, *imperfect* 2 *vol.*		1	12		1	1 9
Douglas	101	The Eccentric Song Book, or a Collection of the most popular Songs, *coloured folding etched frontispiece signed "G. Ck. fecit," half morocco, uncut, wrappers bound up* *J. Baily, n. d.* **** Not in Reid, and the only copy known.		4	16		2	6
Bumpus	102	Whittington and his Cat (History of), *folding coloured frontispiece, on which G. C. has written "Designed and etched by Geo. & Robert Cruikshank," half calf, g. t. wrappers bound up (not in Reid), Dean & Munday,* 1822—Minstrel (The), 15 parts, 3 *of which have plates by G. C. (book unknown to Reid)* 1811-12—Singer's Annual (The), *coloured frontispiece by G. C.*		2	12		1	10
Sotheran	103	Woodlark (The) a Selection of Songs, frontispiece after G. C.—Lord Chesterfield's Advice to his Son, *frontispiece and vignette after G. C.* 1817—The Turtle Dove, *frontispiece by Isaac Cruikshank, with G. C.'s autograph note thereon*—Broad Sword Exercise, *with frontispiece* (25) *by G. C.*; and others		4	6		1	10
Bumpus	104	[Clarke (Dr. H.)] Lexicon Balatronicum. A Dictionary of Buckish Slang, University Wit, and Pick-pocket eloquence, *folding frontispiece by G. C. being a second state of No.* 122, *boards, uncut* 1811		1	2		1	11
Robson	105	Clarke (M. C.) Kit Bam's Adventures, or the Yarns of an Old Mariner, 4 *etchings by G. C. cloth, uncut* 1849		1	8			2
Sotheran	106	Clarke (W.) Three Courses and a Dessert, *with* 51 *humorous illustrations by G. C.* FIRST EDITION, *very fine copy in original cloth* *Vizetelly,* 1830		3			1	8
Robson	107	Cochrane (Lord) Trial at Guildford, Aug. 17, 1816, *coloured portrait by G. C.* (341), *with duplicate of portrait with Cruikshank's autograph signature* 1816		1	17			10
			forward	450	13	6	271	19 6

271	19	6	450	13	6	forward	
	11			9		108 [Collier (John)] Tim Bobbin's Lancashire Dialect and Poems, a literal Interpretation and Obsolete Words explained, *with plates by G. and R. C., half morocco* 1828	Sotheran
28	16		39	10		109 COMIC ALMANACK (THE), 19 VOLS. a complete set *with the original covers and advertisements bound up, and also a duplicate set of unlettered proofs on india paper of the etchings illustrating the years* 1835-47, *and of the designs (before letters) on the wrappers inserted, handsomely bound in green morocco extra, g. t. by Worsfold* 1835-53	Robson
						*** The unlettered proofs were from the Caspari collection, sold in these rooms 11th June, 1878.	
6			17			110 COMIC ALMANACK (THE) Another complete set, 19 vol. in the original covers 1835-53	Mapp
16			18			111 COMIC ALMANACK (THE) A brilliant unlettered set of Proofs of the etchings, undivided (4 on a sheet) for the years 1835-47, *including undivided Proofs of the 2 designs illustrating the wrappers, the latter also before letters, all with the exception of the years* 1835-6, *on india paper, with an autograph letter of G. C.'s, referring to the plates, inserted, brown morocco extra, g. e. by Riviere oblong folio.* 1835-47	Robson
1			3	10		112 Comic Alphabet, Designed, Etched and Published by G. C. No. 23, Myddleton Terrace, Pentonville, 24 *coloured plates on one sheet folded, fine copy, in illustrated cover as issued, in slip case* 1837	Hornstein
2	15		6	10		113 COMIC ALPHABET. ANOTHER COPY ON LARGE PAPER, only 3 known in this state, *red morocco extra, g. e. by Morrell* 1837	Bumpus
4	3	6	9	15		114 COMIC ALPHABET. *The plates in two states, coloured and proofs in unique early state before many of the etchings were finished (the latter from the Dew collection), the wrappers undivided and in proof state before the letters above and below Tilt's portrait, both sets inlaid and bound in crimson morocco extra, by Worsfold* 4*to.* 1837	Roach
1	15		3	3		115 COOKE (GEORGE FRED) LIFE OF, with critical remarks, anecdotes, and an account of the Mortality of the Stage, *coloured folding frontispiece* (173) *by G. C. mounted and slightly imperfect, half calf extra, g. t.* *Printed and published for the Author by P. Egan, n. d.* (1813)	Sabin
						*** A very rare and interesting theatrical tract. The only other copy known is in Mr. Truman's collection.	
	3	6		7		116 Costello (D.) Holidays with Hobgoblins, *etched frontispiece and 3 plates from the Comic Almanac, cloth* 1861	Sewell
	7	6	3	6		117 Coutts (Thomas) Life of, with Anecdotes of his first wife Betty Starkey, and of the present Mrs. Coutts, *etched portrait by G. C. Fairburn, n. d.*—Mr. Percy Wyndham's Strictures, on an Impostor and old Actress, formerly Bet, the Pot Girl, alias the Banker's Sham Widow, &c. *woodcut engravings of hatchments, &c. (not by G. C.), the paging begins at* 51 *and ends at* 145 (*but complete*), *in* 1 vol. *half calf, g. t.* *Turner, n. d. (probably* 1822)	Sabin
						*** The second publication was suppressed and is very rare. The Mackenzie copy sold for £8.	
333	11	0	552	3	6	forward	

		forward	552	3	6	333	11	
Sotheran	118	COWPER (W.) DIVERTING HISTORY OF JOHN GILPIN, FIRST EDITION, with G. C.'s illustrations, *with a duplicate set of the plates, proofs on india paper, the letterpress, plain plates and wrappers inlaid to the size of the proofs, which are on 4to paper, and the coloured etching by G. C. illustrating the Poem in the Humourist inserted, half green morocco extra, g. e.* 4to. 1828	4	16		1	9	
Robson	119	COWPER'S JOHN GILPIN, set of proofs on india paper, *half green morocco extra, g. t. uncut, wrappers bound up* 1828	1	1		1	3	6
Bumpus	120	CREAM OF THE JEST, a Fund of Chaste Wit and Humour, *coloured frontispiece by G. C. with the original signed drawing inserted, front cover bound up, red morocco extra, gilt top, uncut, by Worsfold* *Derby*, 1830	4	6		2		
		*** The central subject in the etched frontispiece "Van Tromp and the Frenchman" shows a variation from the original design.						
Sotheran	121	CROWQUILL (A.) THE HOLIDAY GRAMMAR, *coloured etchings by G. C. after Crowquill's designs, frontispiece inlaid, morocco extra, gilt top, by Riviere* 4to. 1825	13	10		9		
		*** This is one of the rarest of the artist's works.						
Robson	122	Crowquill (A.) The Holiday Grammar, another copy, *wanting frontispiece, and having title and preface printed in facsimile, other portions of letterpress and plates mounted, tree-calf extra, g. e. by Morrell* 1825	3	12		2	11	
Pickering	123	Cruikshank's (George) Magazine, edited by F. Smedley (Frank Fairlegh), 2 parts, *all published, half morocco extra, g. t. uncut, with illustrated wrappers and advertisements bound up* *D. Bogue*, 1854	1	16			8	
		*** The illustrations include the large folding etching "The Tail of the Comet of 1853."						
Stevens B.F.	124	CRUIKSHANK (GEORGE) TABLE BOOK, edited by Gilbert Abbott à Beckett, FIRST EDITION, *fine copy, handsomely bound in green morocco, super extra, with the original designs in gold on back and side (as on the first issue in cloth), g. e. by Riviere, with all the original covers and advertisements bound up at end* *Punch Office*, 1845	7	5		2	9	
		*** Original pencil sketch for the "Hermit of Vauxhall" inserted at page 220. Thackeray's "Legend of the Rhine" first appeared in "The Table Book."						
Wilson	125	CRUIKSHANK (GEORGE) TABLE BOOK, another copy, FIRST EDITION, *a remarkably fine copy, in the original pictorial cloth* *ib.* 1845	5			3	10	
Roach	126	CRUIKSHANK (GEORGE) ILLUSTRATIONS TO THE TABLE BOOK, *being the* 12 *full page plates taken off on large paper folio, india proofs, also the* 133 *wood engravings on india paper, the woodcut title being signed by the artist, with the original signed sketch for "the Folly of Crime," and two sketches of "Sic Transit" inserted, half green morocco extra, g. e. by Worsfold* *folio.* 1845	14			13	2	6
		*** The etchings are from the Howell collection sold in these rooms on December 16th, 1871.						
		forward	607	9	6	369	4	0

369	4	-	607	9	6	forward

2	11	6	2	12		Roach

127 CRUIKSHANK (GEORGE) THE TABLE BOOK, another set of the etchings and woodcuts, *modern impressions on india paper, printed probably about* 1870, *half brown morocco, g. t.* *folio*

5	19		5	15		Bump

128 CRUIKSHANK'S (GEORGE) OMNIBUS, illustrated with 100 engravings on steel and wood, edited by Laman Blanchard, *green morocco extra, g. t. uncut, by Riviere, with all the original covers and advertisements preserved and bound up at end,* FIRST EDITION, *with the leaf "Our Preface" often wanting, Tilt and Bogue,* 1842

*** Thackeray's King of Brentford's Testament" and "Little Spitz" appeared first in the "Omnibus."

3	6		2	19		Edwards

129 CRUIKSHANK'S OMNIBUS (THE) ANOTHER COPY, *in original green cloth* *ib.* 1842

11	7	6	11			Roach

130 CRUIKSHANK'S OMNIBUS, ILLUSTRATIONS, *consisting of* 19 *full page plates by G. C. also portrait of G. C. and two other portraits, printed upon large paper, folio, and proofs upon india paper before the letters were engraved upon the plates,* VERY RARE, *only a few sets issued in this state, also* 80 *woodcuts, all printed upon india paper from the original wood blocks, the woodcut title signed by the artist, half green morocco extra, g. e. by Worsfold* *folio.* 1842

*** A proof of the artist's portrait in early state and touched by him, is inserted as a frontispiece. The proof etchings, from the Howell collection, sold in these rooms, December 16th, 1871.

8	11	6	6	5		do

131 CRUIKSHANK'S OMNIBUS, another set of proof etchings (many spotted) *from the Hartree collection, with impressions of the woodcuts on india paper, half brown morocco, g. t. folio.* 1842

3			2	2		do

132 Cruikshank's Omnibus, another set of etchings and woodcuts, *modern impressions on india paper* (*printed probably about* 1870), *half brown morocco, g. t.*

*** Purchased at the sale held by Geo. Cruikshank's executors in these rooms on July 29th, 1881.

60			61			Laban

133 CRUIKSHANK (GEORGE) A COLLECTION OF ORIGINAL DRAWINGS, TRACINGS AND PROOF ETCHINGS DESIGNED BY G. C. TO ILLUSTRATE HIS AUTOBIOGRAPHY, together with autograph letters of Captain Marryat, Mrs. Stirling (Lady Gregory) and others, an original drawing by Thackeray, &c. inlaid or mounted in a folio volume, *green morocco extra, g. e. by Riviere*

*** It is impossible within the limits of an ordinary sale catalogue, to give an adequate description of the contents of this most interesting volume. The drawings include a series of the artist's portraits (reproduced in Mr. G. Soames Layard's "Cruikshank's Self Portraits") and nearly the whole of the designs and proofs of the etchings illustrating the work "Twiddle-Twaddle, or a Handbook for Posterity," published by Mr. W. T. Spencer; also the tracing for the copy of the interesting "Children's Lottery Picture" No. 2 in Reid's Catalogue, with an etching of the same; the original of the celebrated "Bank Note," and the artist's facsimile of the same, &c. One of the two letters by Marryat is wholly in hieroglyphic, and the drawing by Thackeray accompanied his gift to Cruikshank of a copy of "Vanity Fair."

463	19	6	699	2	6	forward

	forward	699	2	6	463	19	6
Dobell	134 CRUIKSHANK (GEORGE) DESCRIPTIVE CATALOGUE OF THE WORKS OF, by G. W. Reid, late Keeper of the Prints and Drawings in the British Museum, with 313 illustrations, chiefly from the original plates and blocks, 3 vol. LARGE PAPER, with india proof impressions of the plates, *half morocco neat, uncut, top edges gilt,* VERY SCARCE, *only* 135 *copies printed roy.* 4*to.* 1871 *** Volume I is interleaved and has copious notes, corrections and additions by Mr. Bruton.	15			12		
Withdrawn	135 Cruikshank (Geo.) Descriptive Catalogue of the Works of, vol. I only, the late Mr. Reid's own copy, in 2 vol. *interleaved and with numerous corrections and additions by him, cloth* 4*to.* 1871	"	"	"	"	"	"
Spencer	136 Defoe (D.) Adventures of Robinson Crusoe, 2 vol. *two frontispieces and woodcuts by G. C. cloth* *Major*, 1831 *** Sheet of original pencil sketches, and a MS. list of plates by G. C. inserted.	1	16		1	"	"
Lotheran	137 Dibdin (C.) Songs, Naval and National, with memoir and addenda, *with characteristic sketches by G. C. original cloth, uncut* *Murray*, 1841		12			16	
Spencer	138 DICKENS (C.) MEMOIRS OF JOSEPH GRIMALDI, edited by "Boz," *with* 12 *illustrations by G. C. and a portrait of Grimaldi,* FIRST EDITION, 2 vol. *original pictorial pink cloth* *Bentley*, 1838 *** The plate of "The Last Song" is before the theatrical figures were engraved round the etching.	4	.			10	.
Robson	139 DICKENS (C.) ILLUSTRATIONS TO THE MEMOIRS OF GRIMALDI, 12 *plates on india paper, being proofs before the letters, and each plate signed by the artist as the first proof, only very few copies being issued in this earliest state, bound in green morocco extra, g. e. by Riviere* 4*to.* 1838 *** A proof on india paper of the portrait of Grimaldi, after Raven, forms a frontispiece, and there is also inserted a holograph letter of Grimaldi's dated May 18th, 1824, and addressed to "Mr. Arnold, English Opera House." The etchings are attached to hinged sunk mounts.	20	.	.	23	11	
do	140 DICKENS (C.) SKETCHES BY "BOZ," 2 vol. FIRST EDITION, 16 *etchings by G. C., J. Macrone,* 1836—Sketches by "Boz," Second Series, FIRST EDITION, 12 *etchings by G. C. ib.* 1837, *both series in the original cloth* 3 *vol.* *** Unusually fine copies. Inserted in the second series are the two plates of "The First of May" and "The Last Cab Driver," which appeared for the first time in the second edition.	37			2	2	
Spencer	141 DICKENS (C.) SKETCHES BY "BOZ," *first* 8*vo edition,* 40 *etchings by G. C. original cloth, uncut* *Chapman & Hall*, 1839 *** Twenty-seven of the plates are enlarged reproductions of the etchings of the first edition, the remaining thirteen were published for the first time in this issue. The name of a former owner has been cut off the top of the half title—it is otherwise an exceptionally fine copy.	5			1	15	
	forward	782	10	6	505	13	6

505	13	6	782	10	6	forward

22	14		46			142 DICKENS (C.) SKETCHES BY "BOZ," both series, *a complete set of* 28 *most brilliant undivided proofs before letters, on india paper* (1737-1764), *the plates of the second set signed* "First proofs — George Cruikshank," *with the frontispiece* (5025) *to the cheap edition, the wrapper* (3840) *of the monthly parts in which the work subsequently appeared and an india proof of the wrapper, green morocco super extra by Riviere, g. t. oblong folio.* 1836-37
						*** The original drawing of the title to the second series (1753) with the autograph statement of Cruikshank that "The parties going up in the Balloon are intended for the Author and the Artist" is inserted opposite the specially printed title as a frontispiece. The plates are attached to hinged sunk mounts. Proofs of the sketches are exceptionally rare, no set was in either of the sales of the artist's works held by his executors; a set of divided proofs sold in the Mackenzie sale for £30.
6	6	.	9	10	.	143 DICKENS (C.) OLIVER TWIST, 3 vol. FIRST EDITION, *with the suppressed plate of "The Parlour Scene" in vol. III and the substituted plate inserted, exceptionally fine copy in original brown cloth* 1838
3			4	5		144 DICKENS (C.) OLIVER TWIST, *the third edition*, the 10 monthly parts, *in the illustrated wrappers, the upper right hand corner of each wrapper torn off* 1846
16			32	10	.	145 DICKENS (C.) ILLUSTRATIONS OF DICKENS' OLIVER TWIST, *a complete set of proofs of the etchings, the first* 23 *being before letters on india paper, with a duplicate of No.* 1852 *in early state, the cancelled plate of "The Parlour Scene" in two states, and a touched proof of the substituted plate, the woodcut to the* 1853 *edition, and the illustrated wrapper to the monthly parts, published in* 1844, *green morocco, t. e. g. uncut, by Riviere 4to.* 1838
						*** A set of proofs is most rare, no complete set was in either of the sales of the artist's executors, and the proofs of the cancelled and substituted plates are unique. *Vide* an interesting account of them in "Temple Bar Magazine," Sep. 1892. A letter to Mr. Bruton relating to the cancelled plates, by Chas. Dickens, jun. is inserted.
	10	6	4			146 DICKENS (C.) PIC-NIC PAPERS, by various Hands, edited by C. Dickens, 3 vol. FIRST EDITION, 2 *etchings by G. C. and illustrations by Phiz, original cloth, uncut* *H. Colburn*, 1841
1	5	.	8	5	.	147 DICKENS (C.) THE LOVING BALLAD OF LORD BATEMAN, 12 *plates etched by G. C.* FIRST EDITION, *in the original pictorial cloth* *Tilt*, 1839
						*** It is generally assumed that the notes are by Dickens, but that the ballad was "re-set" by Thackeray.
	1	6		7		148 Dickens (C.) Loving Ballad of Lord Bateman, *second edition, in original pictorial cloth* *Tilt*, 1851
	1		3	8	.	149 Dickens (C.) More Hints on Etiquette, FIRST EDITION, 9 *woodcuts by G. C. cloth, g. e.* 1838
						*** The letterpress is attributed to Dickens.

535	1	6	893	15	6	forward

		forward	893	15	6	533	1	6
Maggs	150	DICKENS (C.) THE LIBRARY OF FICTION, or, Familiar Story-Teller, 2 vol. 28 *illustrations, original blue cloth, uncut* *Chapman & Hall*, 1836-37	5			2		
		*** Contains two stories by Dickens, viz. "The Tuggs at Ramsgate," and "A Little Talk about Spring and the Sweeps." The etching by G. C. (1972) illustrating the former story in the 1839 edition of "Sketches by Boz," has been inserted, but the plate "The Rival Colours" (not by G. C.) is wanting at p. 157, vol. II.						
Bumpus	151	Dickens (C.) The Mudfog Papers, &c. *with unlettered proofs inserted of the* 2 *etchings* (1842 and 1927) *which illustrated the work as it first appeared in "Bentley's Miscellany," cloth* 1880		15			15	
May	152	Dolly and the Rat, a parody on the Maid and the Magpie, performed at the Olympic Theatre, *coloured portrait of Vale as "Dickey Scragg," by G. C. and facsimile of the portrait by Pailthorpe inserted, half calf extra, g. t. by Worsfold* *Duncombe*, 1823	1	11			12	6
Sotheran	153	ECCENTRIC TALES FROM THE GERMAN of W. F. von Kosewitz, *coloured illustrations by G. C. from sketches by A. Crowquill, tree-calf, g. e. by Morrell* 1827	4	10		1	9	6
Douglas	154	Eccentric Tales, parts 1 and 2 *in the wrappers*, 10 *coloured plates*, and a copy of the book in boards *wanting all the plates* 1827	1	16			13	6
Robson	155	Election Day, a sketch from Nature, *with etched frontispiece by G. C. tree-calf extra, g. e. by Morrell* *London, n. d.*	1	2			10	6
		*** The book is not mentioned by Reid, but the plate (2117) is described by him.						
Spencer/ May	156	Election Day, another copy *in stiff paper wrapper as issued* *n. d.*	1	7			12	
	157	ELLISTON (R. W.) MEMOIRS, by G. Raymond, *with illustrations by G. C. and Phiz*, 2 vol. *green morocco extra, g. t. by Worsfold* 1844-5	3	18		5	12	
		*** At page 260, vol. I, is inserted an original notice as to the rehearsals at the Haymarket Theatre, with Elliston's autograph signature.						
Sotheran	158	Ewing (Mrs. J. H.) The Brownies and other Tales, 4 *woodcuts by G. C. with the original drawings and tracings inserted, half green morocco extra, g. t. uncut, by Worsfold, illustrated cloth cover and back bound up*, 1871—Lob Lie-by-the-Fire and other Tales, by Mrs. Ewing, cuts by G. C. *with original drawings and tracings loosely inserted, cloth*, 1874 *2 vol.*	6			2	14	6
Bumpus	159	Fairburn's Everlasting Songster, *coloured frontispiece and vignette after G. C. Fairburn, n. d.*—Fairburn's London Brilliant Songster, 5 *engravings after G. C.* 1832 *2 vol.*		17			8	6
Sotheran	160	FAIRY LIBRARY (THE), a complete set, viz. Hop-o'-my-Thumb, Jack and the Beanstalk, Cinderella, and Puss in Boots, ALL FIRST EDITIONS, 4 vol. *green morocco extra, g. e. uncut, with wrappers bound up, by Worsfold* 1854-64	18			6		
		*** Inserted in "Puss in Boots" is a duplicate set of plates in early states.						
Robson	161	FAIRY LIBRARY (THE), set of proof illustrations to, comprising Hop-o'-my-Thumb, 6 *india proofs*; Jack and the Beanstalk, 6 *india proofs, including a duplicate of the first plate varying from*	20	10		17	14	
		forward	959	1	6	594	3	6

LOT 161—*continued.*

the plate as published; Cinderella, 6 *india proofs;* and Puss in Boots, *the* 6 *plates undivided and in early states,* also 24 sheets of original drawings, some having designs on both sides of the page, and including designs for the title pages varying from those subsequently adopted, *crimson morocco extra, g. e. by Riviere* *folio.* 1854-64

162 Family Library: Life of Napoleon, 2 vol. 1829—Life of Washington, 2 vol. 1835—History of the Plague, by De Foe, 1835—Life of Alexander the Great, 1839—Life of Nelson, with two india proof plates inserted, 1831, 7 vol. *cloth, all illustrated by G. C.*

163 Fireside Book (A), or, the account of a Christmas spent at Old Court, *etched frontispiece and a duplicate of the same, unique proof before letters with a faintly etched equestrian figure in the lower margin, half green morocco extra, g. t.* 1828—Ferdinand Franck, 3 *plates on india paper, half calf* 2 *vol.* 1831

164 Flight (E. G.) True Legend of St. Dunstan and the Devil, 7 woodcuts by G. C. *with duplicate set of plates on india paper, wrappers bound up, half calf extra, g. t. uncut,* 1852—True Legend of St. Dunstan, *second edition* 2 *vol.* 1871

165 [Frankum (R.)] The Bee and the Wasp, a fable in verse, with etchings by G. C. *calf extra, g. t. uncut, by Worsfold,* FIRST EDITION, *with the original covers preserved* *C. Tilt,* 1832

166 [Frankum (R.)] The Bee and the Wasp, another copy, *original cloth, uncut* *C. Tilt,* 1832

167 [Frankum] The Bee and the Wasp, *second edition, autograph of G. C. on half title* *Pickering,* 1861

168 Fraser (Sir W.) Coila's Whispers, *with plates by G. C. on india paper, green morocco extra, g. e. by Riviere* 1874

169 Fraser (Sir W.) Poems, by the Knight of Morar, *illustrations by Doré and an etching of the "Maniac Monk," by G. C.* *Privately printed, 4to.* 1867

*** Original pencil sketch of the plate by G. C. inserted.

170 FREISCHÜTZ TRAVESTIE (DER), by Septimus Globus, *with* 12 *coloured etchings by G. C. tree-calf extra, g. e. by Morrell* *C. Baldwyn,* 1824

*** Inserted opposite the title, as a frontispiece, is the etched music title "Six shall achieve," &c. (1281)

171 Gardiner (W.) Original Tales of my Landlord's School, 1821—The Magic Spell, 1822—The Story of Pigou, *half calf,* 1822, all with designs by G. C. 3 *vol.*

172 General Reciter (The) *with the woodcut frontispiece by G. C. in three states, plain, coloured, and a proof on india paper signed "First proof, George Cruikshank," illustrated cloth back bound up,* FIRST EDITION, *tree-calf extra, g. t. uncut, by Worsfold* *Halifax,* 1846

*** This edition apparently unknown to Reid, who gives 1854 as the date of publication. At page 57 is the woodcut of "The Black Beauties," by Robt. C. but incorrectly attributed by Reid (5160) to G. C.

	forward	977	17	6	602	12	9
May	173 Gentleman in Black (The) with 6 woodcuts by G. C. FIRST EDITION, *green morocco extra, g. t. uncut, by Worsfold*, 1831—Daniel (G.) Modern Dunciad, frontispiece by G. C. *half calf*, 1815 2 *vol.*		15		1	5	6
Roach	174 GENTLEMAN'S POCKET MAGAZINE, *with numerous coloured plates by G. and R. C., portraits, woodcuts, &c.* 4 vol. *half morocco, g. t. uncut* *J. Robins*, 1827-30 *** The original issue in the numbers with many of the wrappers bound up, excessively rare. Vols. I and III (for 1827 and 1829) contain the 24 London Characters (vide lot 224). A coloured plate of the Luprechaun (4568) is inserted at page 337, vol. I. Vol. IV has 24 coloured plates by Robert Cruikshank, in the execution of which he had the assistance of his brother, the plate "The Englishman in France" at page 394 being entirely by the latter. A few of the last leaves of vol. II are wormholed. Vol. III wants the portrait of Kean (not by G. C.) and the letter press of vol. IV is imperfect, wanting pp. 253 and 288, sheets not belonging to this volume being substituted.	5	15		5		
Maggs	175 Ghosts. Discovery concerning Ghosts by G. C. *with the original drawings and tracings inserted*—Another copy, second edition, *autograph presentation copy*—Glass and the New Crystal Palace, *vignette by G. C.* 1853—Betting Book, *autograph presentation copy*, 1852 4 *vol.*		13			9	
do	176 German Romance, Specimens of, selected and translated from various authors (*by G. Soane*), *with* 3 *etchings*, 3 vol. *boards, uncut* 1846		8			15	
Bumpus	177 GIN SHOP (THE), 13 woodcuts, *with the original drawings and tracings* (23 *leaves*) *and a proof sheet of the poem with numerous sketches by G. C. inserted, crimson morocco extra, g. t. by Worsfold* *Partridge, n. d.*	4	16		2	11	
Spencer	178 Glascock (Capt.) Land Sharks and Sea Gulls, 6 plates, 3 vol. *boards, uncut* *Bentley*, 1838	1	10			7	6
Robson	179 Gore (Mrs.) Modern Chivalry, 5 *etchings and a woodcut by G. C.* 2 vol. *boards, uncut* 1843	1	2		1	9	
Lotheran	180 Gore (Mrs.) The Inundation, or Pardon and Peace, *n. d.* — The Snow Storm, a Christmas Story, *n. d.*—New Year's Day, a Winter's Tale, *Fisher, n. d.*—The Lost Son, together 4 vol. *all illustrated by G. C. in original cloth*	1	17			11	6
Bumpus	181 Greeks (The) A Poem, dedicated to all the Legs, 6 *coloured etchings, Stockdale*, 1817—Modern Belles, dedicated to all the Beaux by the author of The Greeks, 6 *coloured etchings, ib.* 1818 — Fashion, dedicated to all the Town, 6 *coloured etchings*, 1817, 3 vol. *uniform green morocco, g. t. edges uncut, by Worsfold* 3 *vol.*	9			3	5	
Robson	182 GRIMM (M. M.) GERMAN POPULAR STORIES, translated from the Kinder und Haus Märchen, collected by M. M. Grimm, 2 vol. FIRST EDITION *C. Baldwyn*, 1823, *and James Robins*, 1826 *** This is probably the finest copy extant of the most highly-prized of all G. C.'s works. Vol. I is in the original illustrated boards. Vol. II is in the original cloth, with proof	84			45		

	forward	1087	13	6	663	6	3

LOT 182—*continued.*

impressions of the plates on india paper—the ordinary copies of vol. II were issued in pink boards. Both vols. are wonderfully fresh and clean. An error on the vignette title of vol. I shows it to be of the earliest issue. The "a" in Märchen is not modified but is printed Marchen, the error being corrected in the later issue of the first edition. It is unquestionably an earlier issue of vol. I than that in which the india plates appeared, as all the latter have the error corrected. The second state of the title page and also the title of the 1834 edition of vol. I are loosely inserted. Each vol. is enclosed in a brown morocco case, satin lined.

183 GRIMM. GERMAN POPULAR STORIES, another copy, 2 vol. FIRST EDITION, *in the original boards as issued, uncut* *ib.* 1823-26

*** These vols. are in exceptionally fine condition, and vol. I is the earliest issue with the error on the vignette title.

184 GRIMM. GERMAN POPULAR STORIES, vol. I only, *second issue of first edition, with the error on title page corrected* *ib.* 1826

*** In this later issue the list of plates on page 218 is omitted, and the note to the preface, page vii "We have another popular Song, &c." is placed first, whereas in the early issues it appears as the last note.

185 GRIMM. GERMAN POPULAR STORIES, 2 vol. *original cloth* *J. Robins & Sherwood; Gilbert & Piper*, 1834

*** This edition was issued with transfers on stones from the original plate. The vols. are clean as when first issued.

186 Grimm. German Popular Stories with introduction by J. Ruskin, LARGE PAPER, *half roxburgh* *J. C. Hotten, n. d.*

187 GRIMM. GERMAN POPULAR STORIES, Proof Etchings comprising a complete set on india paper, illustrating vol. I, together with duplicates of 9 of the etchings in early states including the vignette title before letters, being the only plate, in this state, known—Also a set of proofs on india paper in early states of the 10 etchings illustrating vol. II. *The plates attached to hinged sunk mounts and handsomely bound in green morocco super extra, g. e. by Riviere* 1823-26

*** The early states were from the artist's own collection and are unique. Mr. Ruskin, writing of these etchings, says—"They are unrivalled in masterfulness of touch since Rembrandt—in some qualities of delineation unrivalled even by him."

188 Grimm. Vieux Contes pour l'Amusement des Grands et des Petits Enfans, ornés de 12 gravures comiques, *half bound* *Paris, A. Boulland*, 1830

*** This is "the impudent little Volume" referred to by Hotten in the preface to his re-issue of Grimm and contains the copies by Tardieu (issued as his own production) of G. C.'s illustrations to the first series.

SECOND DAY'S SALE.

Lot 189.

Bumpus

HALL (S. C.) Trial of Sir Jasper, a Temperance Tale, *illustrations by G. C. and others, wrappers, n. d.*—The same, LARGE PAPER—Stenelaus and Amylda, *plates by G. C.* 1858—My Brother, or the Man of many Friends, *frontispiece by G. C.* 1855 4 *vol.* — — 4 — — 9 6

Spencer

190 HANS OF ICELAND, *with 4 etchings by G. C.* FIRST EDITION, *boards, uncut, pp.* 145-160 *spotted* *J. Robins & Co.* 1825 1 — — 1 — —

Robson

191 HARMONISTS PRECEPTOR (THE) or Treasury of Mirth, arranged by Mr. Bryant, *coloured frontispiece, portrait of Bryant surrounded by four subjects illustrating the Songs, by G. C., original wrappers bound up, half red morocco, g. t. uncut* 12*mo.* *Fairburn* (1822) 2 10 — 1 15 —

*** Both plate and letterpress unknown to Reid. The only other copy known is in Mr. Truman's collection.

Bumpus

192 Higginson (F.) The Brighton Lodging House, both parts, *all published, 2 etched frontispieces by G. C. with an unlettered india proof of that to part I inserted, illustrated wrappers bound up, half calf extra, g. t.* *How*, 1849 1 16 — — — 7 6

Lotheran

193 HOGARTH'S WORKS edited by Trusler, Major's edition, *india proofs of the engravings which include 4 groups of heads by G. C. with the original drawings of the same, and a tracing by G. C. inserted, purple morocco extra, g. t. uncut, by Riviere* 1831 4 18 — 4 12 —

*** In the margin of the drawing of "the Oratorio," Cruikshank has sketched a portrait of himself.

Bumpus

194 Hone (W.) Every Day Book, FIRST EDITION, *numerous woodcuts by G. C.* 2 vol. *boards, uncut*, 1826-27—Ancient Mysteries Described, 2 *etchings (one coloured) and woodcut by G. C. boards*, 1823 3 *vol.* 1 2 — 2 — —

Lotheran

195 Hone (W.) Facetiæ and Miscellanies, with 120 engravings drawn by G. C. *boards, uncut* 1827 1 19 — — 10 —

*** The illustrations include the celebrated "Bank Restriction Note." A portrait of Hone by G. C. (4535) is inserted.

Haines

196 Hood (T.) Hood's Own, or, Laughter from Year to Year, *plates include a woodcut by G. C. "The Greenwich Pensioner," at p.* 125, 1846—Comic Annual for 1830, *cuts include 3 by G. C. boards, some plates loose* 2 *vol.* — 9 — — 17 6

Forward 13 18 - 11 11 6

11	11	6	13	18	·	forward	

	6			10		197 Hood (T.) Epping Hunt, a Poem, with 6 designs by G. C. FIRST EDITION, *half calf, g. t. with the original covers bound up* *C. Tilt*, 1829	Robson
	5			2		198 Hoskyns (C. W.) Talpa, or, the Chronicles of a Clay Farm, FIRST EDITION, 24 *woodcut vignettes, including one omitted in the later editions* 1857	Dobell
	1	6		16		199 Howell (J. W.) Bubble Burst, 2 copies, *n. d.*; and other pamphlets *a parcel*	Bumpus
1	3	6		4		200 Huddart (Captain) Memoir, *portrait and a vignette on title by G. C.* 4*to.* 1821	do
40			60			201 HUMOURIST (THE) A Collection of Entertaining Tales, Anecdotes, &c. with 40 coloured plates by G. C. 4 vol. FIRST EDITION *in original pictorial red boards* *J. Robins & Co.* 1819-20	Sotheran
						*** Excessively rare in this state. The first vol. is the early issue without "vol. I" on the title-page. The backs of the vol. are damaged, and the vignette title of vol. I has been repaired—in all other respects the set is in very fine state.	
1	1		27			202 HUMOURIST (THE). Another copy, 4 vol. *in the original pictorial drab boards* *ib.* 1822-19-20	do
						*** The backs of the books are damaged, otherwise the vols. are in very fine state. A copy sold in these rooms 20th February, 1896, for £55. An advertisement leaf with the woodcut design used on the covers of the 4 vols. is loosely inserted in vol. I.	
1	4		1	6	·	203 HUNT (ROBERT) POPULAR ROMANCES OF THE WEST OF ENGLAND, *with duplicates of the frontispieces in unique proof state inserted*, 2 vol. *cloth* 1865	Robson
4			6	5	·	204 ILLUSTRATIONS OF TIME, 6 *sheets of coloured etchings by G. C. and a duplicate set of proofs on india paper*, both FIRST EDITIONS, and also two unpublished plates "Killing Time," and "A Pretty Time to come Home," *both plates in early state with additional sketches in the margins inserted, the original wrappers bound up, half red morocco, g. t. oblong folio.* 1827	Sotheran
						*** Both unpublished plates were etched in 1827.	
	7	6		16		205 Illustrations of Time, *the re-issue, coloured plates, autograph presentation copy* 1874	Dobell
14	3	6	17	15	·	206 INCONVENIENCES OF A TRIP ON THE CONTINENT, a set of 8 coloured aquatinted plates by G. C. (985-992), *all first states, half morocco extra, g. t.* 1821	Bumpus
						*** A complete set of these plates is very rare. This set, unbound, sold in these rooms on 5th March, 1888, for £11 15s.	
2	1	6	4	10		207 INGLIS (H. D.) RAMBLES IN THE FOOTSTEPS OF DON QUIXOTE, *with 6 etchings and a duplicate set of plates, brilliant unlettered proofs on india paper (from the Dew Collection), inserted,* FIRST EDITION, *green morocco extra, g. t. uncut, by Riviere* 1837	Sotheran
6	14		15	15	·	208 INGOLDSBY LEGENDS, by Thomas Ingoldsby (Rev. R. H. Barham), the 3 series, ALL FIRST EDITIONS, *with plates by G. C., Leech and Buss, very fine copy, in the original cloth* *Bentley*, 1840, 42, 47	Kaines
						*** Vol. I is the earliest issue, with page 236 blank.	
	7	6		16	·	208* Ingoldsby Legends, *with 60 woodcuts by G. C., Leech and Tenniel, cloth, binding loose* 1864	Bumpus

83	18	6	149	13	-	forward	

		forward	149	13		83	18	6
Moore	209	INGOLDSBY LEGENDS (THE) PROOF ILLUSTRATIONS, Drawings, &c. comprising 3 proof portraits of the Author after Lane and Dalton, portrait of him as a child, a humorous book plate engraved for the author as a supposed Cardinal of St. Paul's, 13 proofs of the etchings by G. C., Leech and Buss (*those by G. C. including unique proofs of nos.* 1919, 1920 *and* 1921, *plates intentionally badly executed after his quarrel with Bentley*), the original tracing for the frontispiece to the 1870 edition "Thos. Ingoldsby surrounded by some of the characters, &c." (5148); 23 sheets of original Drawings for the 1864 edition, MS. note of Barham's, and the proof sheet, with his corrections of the Legend "Cœlebs in Search of a Cenotaph," which appears under the title of "The Cynotaph" in the collected edition of the Legends, the whole mounted or inlaid in a 4to vol. *crimson morocco super extra, g. e. by Riviere* 1840-70	29			19		
Bumpus	210	IRELAND (W. H.) LIFE OF NAPOLEON BONAPARTE, 4 vol. with 24 coloured folding plates, and 2 large folding portraits by G. C., *very fine copy, complete in* 64 *numbers, with all the wrappers* 1828 *** An excessively rare book in this state.	31			2		
do	211	IRISH LIFE, TALES OF, Illustrative of the Manners, Customs and Conditions of the People, *with the* 6 *plates by G. C. in* 3 *states, coloured, plain and on india paper* (*the latter from the artist's own collection*), 2 vol. *very scarce, green morocco extra, g. t. uncut* *J. Robins*, 1824	7	7	6	2	7	
Letheran	212	IRVING (WASHINGTON) A HISTORY OF NEW YORK by Diedrich Knickerbocker, *vignette on title* (3357) *in the first state and the book illustrated by the insertion of the* 8 *woodcuts* (3802, 3804, 3805, 3809, 3815, 3817, 3818, 3820) *from the "Beauties of Washington Irving"; the four plates engraved by Davenport after G. C.* (4583-6) *for the Family Library edition and the* 2 *etchings* (1492, 1494) *from illustrations to Popular Works, containing therefore all G. C.'s illustrations to the Work, blue morocco extra, g. t. uncut, by Worsfold* 1824	2	12		1	9	6
Bumpus	213	Irving (Washington) Beauties of Washington Irving, fourth edition, 20 *woodcuts by G. C. cloth*, 1835—Salmagundi, 7 *woodcuts by G. C. cloth*, 1839 2 *vol.*		15			5	6
Robson	214	ITALIAN TALES. Tales of Humour, Gallantry and Romance, selected and translated from the Italian, *with* 16 *illustrative drawings by G. C. proofs on india paper, half green morocco, g. t. uncut* *C. Baldwyn*, 1824 *** This is the earliest issue and contains the suppressed plate of "The Dead Rider." From the Library of Sir W. Tite.	4	4		1	7	6
May	215	Jerrold (Douglas) Cakes and Ale, 2 vol. *cloth*, 4 *etchings by G. C. poor copy*, 1842—The Brownrigg Papers, *coloured frontispiece by G. C. cloth*, 1860 3 *vol.*		8			12	
Palethorpe	216	Jerrold (Blanchard) Life of George Cruikshank, 2 vol., plates 1882		7			10	
		forward	225	6	6	111	11	-

217 KENRICK (T.) THE BRITISH STAGE, 2 vol. 24 *coloured theatrical portraits, of which* 18 *are by G. C. and* 6 *by Rob. Cruikshank, tree-calf extra, g. e. by Morrell* 1817-18

*** The 2 vol. contain all the plates etched by G. C. for the British Stage.

218 Lascelles (Edward) Sketches from the Life of, 2 vol. 4 etchings by G. C. *original cloth, uncut* *Dublin*, 1837

219 LEVER (C.) ARTHUR O'LEARY, his Wanderings and Ponderings in many lands, edited by his friend Harry Lorrequer, *with* 10 *etchings by G. C.* 3 *vol. fine copy in the original cloth, uncut* *Colburn*, 1844

220 LEVER (C.) ARTHUR O'LEARY, brilliant proofs of the 10 etchings, all signed by G. C. as first proofs, *half morocco extra, g. t. by Worsfold* *folio.* 1844

221 LIFE IN LONDON, or Day and Night Scenes of Jerry Hawthorn, Esq. and his elegant friend Corinthian Tom, with Bob Logic the Oxonian, by Pierce Egan, *illustrated with* 36 *coloured plates and numerous woodcuts by G. and R. C.* FIRST EDITION, LARGE PAPER, *very fine tall and clean copy, red morocco extra, g. e. by Zaehnsdorf* *Sherwood, Neely and Jones*, 1821

222 Life in London, *second edition*, LARGE PAPER, *coloured plates, cloth, fine copy, leaves not opened* 1822

223 LIFE IN PARIS, *with* 21 *coloured plates and* 22 *woodcuts and the illustrated wrapper of Part I bound up*, FIRST EDITION, LARGE PAPER, *red morocco extra, g. e. by Zaehnsdorf* *J. Fairburn*, 1822

223* Log Book (The) or Nautical Miscellany, 25 woodcuts by G. C. *boards* *Robins, n. d.* (1826)

224 LONDON CHARACTERS, a series of 24 coloured plates designed and etched by G. C. and R. C. LARGE PAPER, *original cloth, uncut* *ib.* 4*to.* 1829

*** Excessively rare in this state; only 4 copies known. The plates are printed on Whatman paper, and carefully coloured. G. C. assisted his brother with the nine characters to which the latter's signature is attached, but the publisher evidently regarded Robert's share in the work as unimportant, as on the title-page the plates are described as "designed and etched by George Cruikshank." The plates are some of the most characteristic and clever specimens of the artist's genius.

225 LONDON CHARACTERS, 24 coloured plates, *boards, uncut, extremely rare in this state* 12*mo.* *ib.* 1827

226 London and Dublin Magazine for 1825-1828, 4 vol. in 2, portraits and woodcuts, *boards, uncut* *ib.* 1825-28

*** Contains the plate of the Luprechaun (4568) and numerous woodcuts by G. C. and also interesting reviews of books illustrated by him.

227 LOCKER (F.) LONDON LYRICS, *frontispiece by G. C. and a duplicate of the same in early state inserted, original cloth* 1857

228 LOCKER (F.) POEMS, frontispiece by G. C. *with the tracing for the same inserted, half roxburghe, uncut, only* 100 *copies privately printed* 1868

	forward	301	3		131	
229	Lowell (J. R.) The Biglow Papers, *coloured frontispiece by G. C. and the original pencil tracing of the frontispiece inserted, cloth* 1865		16			10
230	Loyalist (The) or Anti Radical, *with 3 coloured etchings and an aquatinted plate by G. C.* (938, 980, 981, 982) *the book wanting the last numbers*—The Radicals unmasked and outwitted, *with an aquatinted plate* (950) *and a woodcut vignette by G. C.*—The Castle and Tomb, *plate of Funeral Procession of George III, by G. C.* and other pamphlets, in 1 vol. *half calf* 1820	1	8		2	10
231	Mathews (Chas.) Theatrical Budget *with folding coloured frontispiece by G. C.* (1151) and other tracts, in 1 vol. 1823—The London Mathews, 6 *folding coloured plates, including that of Mathews in various characters in a Wild Goose Chase by G. C.* (1151) *letterpress imperfect* 2 *vol.* 1823	1	5			10
232	MAXWELL (W. H.) HISTORY OF THE IRISH REBELLION in 1798, with Memoirs of the Union and Emmett's Insurrection, FIRST EDITION, with 21 etchings by G. C. and portraits, *in publisher's green cloth, uncut* 1845	1	5			15
233	MAXWELL (W. H.) HISTORY OF THE IRISH REBELLION in 1798, FIRST EDITION, *green morocco extra, g. e. by Worsfold* 1845	2	10		2	9 6
234	MAXWELL (W. H.) HISTORY OF THE IRISH REBELLION IN 1798, a set of brilliant proofs on india paper of the 21 etchings, on all of which the artist has written "First proof, George Cruikshank," *also the wrapper of the monthly parts and an original signed drawing in pen and ink of the design for the wrapper—not the adopted one—half green morocco extra, g. e. oblong folio.* 1845	40	10		13	15
235	Mayhew (H.) Adventures of Mr. and Mrs. Sandboys and Family, who came to London to see the Great Exhibition, *with 12 etchings and woodcut title by G. C. original cloth, uncut* 1851	1	3			15
236	Mayhew (Bros.) Whom to Marry and how to get Married, FIRST EDITION, 12 *etchings by G. C. the original parts with all the covers (on which is a design in glyphography) and advertisements bound up, orange morocco extra, g. t. uncut, by Worsfold* *Bogue, n. d.* (1847)	2	2			15 6
237	Mayhew (Bros.) Greatest Plague of Life, or The Adventures of a Lady in Search of a good Servant, FIRST EDITION, with 12 etchings by G. C. *the original parts with the covers, advertisements, &c. bound up in original pictorial cloth covers ib.* (1847)	4				15
	*** Duplicate early unlettered india proofs of nos. 2413 and 2414 —*the designs varying from those issued with the book*—are inserted.					
238	Mayhew (Bros.) The Magic of Kindness, plates by G. C. and Meadows, *cloth, n. d.*—Good Genius that turned everything into Gold, *etchings by G. C. cloth,* 1847 2 *vol.*		10			9
238*	Merle (W. H.) Odds and Ends, in Verse and Prose, 12 *woodcuts and an etching by G. C. original boards, Longman,* 1831—Every Night Book, *vignette after G. C. boards,* 1827 2 *vol.*		10			10
	forward	363	2		160	14

160	14	363	2	forward

20	26	173		

239 METEOR (THE): or, MONTHLY CENSOR: a Critical, Satirical and Literary Magazine, vol. I (from November, 1813, to April, 1814 inclusive) 24 *etchings, of which* 22 *are coloured and many are folding plates,* 6 *woodcut vignettes* (2801-2806) *and the illustrated wrapper* (2800) *in which the monthly parts appeared,* 8*vo, crimson morocco extra by Riviere, London,* 1814; also all the plates, with the exception of the portrait of the Emperor Alexander (318), illustrating the portion published of vol. II, together with duplicates of 11 of the plates to vol. I, *in exceptionally fine and rare state, never having been folded and inserted in the book, and including some sheets of undivided plates, inserted in an oblong folio volume, half crimson morocco, by Riviere* 2 *vol.*

*** An excessively rare work, of which no complete copy is known. No portion of the book was in the Stewart or Mackenzie sales, nor does the British Museum possess either volume. It is doubtful whether a complete vol. II was ever published; no complete copy of it is known, and as vol. I was republished in 2 vol. in 1816 (*vide* following lot) and is simply a re-issue of the old letterpress of vol. I with reprinted title, both bearing the date 1816, and one of the coloured etchings inserted in each vol. as a frontispiece, it is fair to assume that the publication came to an abrupt termination. As Reid does not refer to all the plates described by him as belonging to the book, his Catalogue numbers are here given:—Vol. I: 262-267, 270-274, 282, 284, 285, 291, 300, 301, 303-6, 312, 335, 336; a duplicate of no. 265 with alterations by G. C. is inserted. Vol. II: 234, 307, 319, 400, 494 and also 2 plates undescribed by Reid, viz. "Napoleon," with etched initials by G. C., and "Talleyrand in his Study," a folding plate, with the artist's etched signature in full.

2	5	5	10	·

240 METEOR (THE) the re-issue of vol. I in 2 vol. *with reprinted titles and a coloured frontispiece by G. C. to each vol., boards, Longman,* 1816—Also imperfect portions of vol. I *with coloured etching of the Princess of Wales* (263) *and Myy Lordde Yarremouth* (335)

	7	6	1	16

241 Metropolitan Grievances, or a Serio-comic Glance at Minor Mischiefs in London, *coloured folding frontispiece, boards, uncut* 1812

	15		2	6

242 Midnight Scenes and Social Photographs by Shadow, *frontispiece by G. C. with proof in early state and the original tracing and pen and ink drawing of the same, Glasgow,* 1858—"Common Sense: or, the Domestic Habits of the People," 6 plates, by G. C. *half morocco, g. t.* 1852 2 *vol.*

6	10	· 13	5	·

243 MIDSHIPMAN, PROGRESS OF A, exemplified in the Career of Master Blockhead, 8 coloured plates, *half claret morocco extra, g. e. oblong folio. Humphrey,* 1820

*** This is the excessively rare edition which was unknown to Reid, who gives 1821 as the date of the first issue. The designs were suggested to Cruikshank by Captain Marryat, and the latter's pen-and ink sketch of the last plate (1000) with Cruikshank's autograph verification, is inserted.

190	14	· 158	19	· forward

	forward	458	19 ·	190	14 ·	
244	MONSTROSITIES OF FASHION, 12 coloured Caricatures (570, *two states*, 780 *two states*, 922 *two states*, 983, 1094 *two states*, 1161, 1255, 1339), *with the original signed drawing in colours of* 780 *placed first as a frontispiece, green morocco extra, g. e. by Riviere* *v. y.*	17	15	9	4	6
	*** The two states illustrate variations not noted by Reid, and have no reference to M'Lean's reprints.					
245	MOORE (A.) THE ANNALS OF GALLANTRY : or, The Conjugal Monitor, 18 *coloured plates, of which* 3 *are by G. C. half calf* 3 vol. 1814-15	14	5	3	3	
	*** The Cruikshank plates have been facsimiled by Pailthorpe, and a facsimile of no. 295, and also an early state of the original etching of the same plate are loosely inserted. No list of plates was published with the book, but the vols. are complete.					
246	MUDFORD (W.) AN HISTORICAL ACCOUNT OF THE CAMPAIGN IN THE NETHERLANDS, 28 *coloured plates by G. C. including the large folding plate of the Battle of Waterloo, and with an uncoloured impression of title page and illustrated wrapper inserted, half calf* 4*to.* 1817	1	5	1	7	
247	Munchausen at Walcheren, 5 *etchings*, 2 *by G. C. and* 3 *by his father, boards, uncut* 1811	1	19		18	
	*** A satire on Bruce, the traveller, Sir W. Curtis, &c.					
248	MY SKETCH BOOK, 9 parts complete, 37 coloured plates, designed, etched and published by G. C. 23, Myddleton Terrace, Pentonville, *in exceptionally fine condition, bound in* 1 vol. *red morocco extra, g. t. uncut, with all the original pictorial covers preserved* *oblong* 4*to. London, published for the artist by Charles Tilt,* 86, *Fleet Street, Dec.* 1, 1834, *to June* 25, 1836	16	10	3	7	6
	*** Plate 2 in part 5, "The Worship of Wealth" is in two states ; in the first state the letters GOLD, representing the features of Mammon's face are in reverse.					
249	Northern Excursion and Kilts and Philibegs : *both parts,* 2 *coloured frontispieces by G. C. (that to part* 2 *repaired), half calf extra, g. t. uncut, by Worsfold* *Fairburn, n. d.* (1822)	2	14		6	6
250	OAK (THE) MAGAZINE, plate by G. C. *with the original tracing and Sketches for same inserted*—British Journal, *illustrated wrapper by G. C.*—Pop-Gun (A) fired off by G. C. 2 copies, *one with autograph on title, n. d.*—George Cruikshank's Magazine, part 1 only—South London Refuge, *design on wrapper*—Stop Thief, *woodcuts* (7)		15		6	
251	O'Hara (Kane) Tom Thumb, a Burletta, woodcuts by G. C. *including an early state, on india paper, of no.* 3634, *half calf extra, g. t. wrappers bound up* 1830		3		6	
252	Old English Drama (The), parts 1 to 7, wanting no. 2, part 1 with woodcut by G. C. ; part VI, *with woodcut and letterpress on india paper, original wrappers* *Baldwyn,* 1824-5		1		16	6
252*	O'Neill (J.) The Drunkard, 4 *etchings by G. C. cloth* 1842	1	17 ·		4	6
	forward	522	11 ·	210	136	

210	13	6	522	11	.		forward
1	11	6	2	18	.	253	Our Own Times, the four parts, *all published, with 4 etchings, 34 glyphographs and 6 woodcuts by G. C. wrappers and advertisements bound up, half morocco extra, g. t. uncut, by Worsfold* 1846
							*** A leaf out of G. C.'s Sketch Book with the drawing of the design on the wrappers is inserted.
	11			10		254	Paris (J. A., M.D.) Philosophy in Sport made Science in Earnest, 3 vol. cuts by G. C. *boards*, 1827—Scoffern (J.) Chemistry no Mystery, plates by G. C. *cloth*, 1839 4 *vol.*
	10		1	10	.	255	Parley (Peter) Tales about Christmas, 25 woodcuts by G. C. and other illustrations, *cloth, Tegg*, 1838—Peter Parley's Tales about China, *woodcuts including some of G. C.'s illustrations to Robinson Crusoe, cloth*, 1843 2 *vol.*
1	10		1	11		256	Peep into Westminster Hall, and other political pamphlets, including Patriotic Gleanings, part 6, *with a large folding caricature by G. C.* "The Modern Heirs at Law" (202), *half calf* 1812
1	13	6	1	10		257	Pennell (H. Cholmondeley) Puck on Pegasus, *with frontispiece by G. C. and illustrations by Leech and others*, FIRST EDITION, *original cloth* 1861
							*** A duplicate of the frontispiece in early state, and the original studies for "Puck" in pencil and sepia inserted.
	12	16		16		258	Pettigrew (T. J.) History of Egyptian Mummies, and account of the Worship and Embalming Sacred Animals by the Egyptians, *with 12 plates by G. C. &c. original signed drawing* of Plate VII, "portrait upon an Egyptian Mummy" inserted, *boards, uncut* 4*to.* 1834
1				8		259	Pettigrew (T. J.) Bibliotheca Sussexiana, a descriptive catalogue of the manuscripts and printed books in the library of the Duke of Sussex, *etchings and woodcuts by G. C.* 2 vol. in 3, *boards* 1827
	8	6	1	11	.	260	[Pettigrew (T. J.)] Lucien Greville, by a Cornet, 6 etchings, 3 vol. *boards, uncut* 1833
5	5		5	17	6	261	PHRENOLOGICAL ILLUSTRATIONS, FIRST EDITION, two sets of plates, *coloured and proofs on india paper, original wrappers bound up, half red morocco extra, g t. oblong folio.* 1826
	1	6		18		262	Phrenological Illustrations, *coloured plates, the reissue, autograph presentation copy from the artist* 1873
				19		263	Picture of the Palais Royal, *with folding coloured plate, torn, cloth, uncut* *W. Hone*, 1819
1	1			19		264	Pigeons (The) Dedicated to all the Flats, by the author of The Greeks, 6 *coloured etchings, calf extra, g. t. uncut, by Tout* *J. J. Stockdale*, 1817
1	3	6	4	6	.	265	Pitman (A.) Miseries of Music Masters, *coloured frontispiece by G. C. half brown morocco extra, g. t.* 4*to.* 1815
							*** Scarce; the Mackenzie copy sold for £5 5s.
226	7	6	546	4	6		forward

		forward	546	4	6	226	7 6
Brookfield	266	POINTS OF HUMOUR, both parts, FIRST EDITION, with autograph of G. C. on title, 20 *plates and all the vignettes on india paper and a duplicate set of the etchings coloured, inserted, with the original wrappers and advertisements bound up, pale green morocco extra, g. t. by Worsfold* *Baldwyn*, 1823-4	15			7	7 6
		*** The coloured etchings in Part I, from the Maskelyne collection, are inlaid. Plate VIII, both coloured and india impression, is in the first state. The draft of a letter in G. C.'s autograph, having reference to the "Jolly Beggars," with three pen and ink portraits of himself on same sheet, is inserted.					
Robson	267	Points of Humour, both parts, FIRST EDITION, *with plate* 8, *in Part I, in the first state, calf extra, uncut* *Baldwyn*, 1823-4	3	3		2	1
Sotheran	268	Political and Satirical Tracts, viz. Political House that Jack built—Dorchester Guide, or a House that Jack built—Plenipo and the Devil—Constitutional House that Jack built—Queen that Jack found—Groan from the Throne—Political Lecture on Heads — Queen and Magna Charta — Non Mi Ricordo — Queen's Matrimonial Ladder — Man in the Moon — The Theatrical House that Jack built—Right Divine of Kings to Govern Wrong—Political Showman at Home, &c. &c. many with cuts by G. C. in 6 vol. *half calf* 1820, &c.	2			2	10
Dobell	269	Political Tracts. The Royal Wanderer, *etched frontispiece* (980) 1820—Queen's Matrimonial Ladder, with "The Ladder" inserted—Non mi ricordo, 2 copies—House that Jack built, 2 copies—The Queen that Jack found—Man in the Moon—Doll Tear-Sheet—A Slap at Slop, 2 copies—Miraculous Host —A Green Bag, &c. all with cuts by G. C. (14)		17			10
Rumyus	270	POOR BOB. THE HISTORY OF POOR BOB the Chimney Sweeper, *coloured folding frontispiece by G. C. three subjects in a row on one sheet, half green morocco, g. t. uncut, wrappers bound up* *Humphrey*, 1819	5	5		1	3
		*** The etchings (873) are described by Reid, but he makes no reference to the book, and this is the only copy known.					
Braddock	271	POPULAR WORKS (ILLUSTRATIONS TO), 6 plates, LARGE PAPER, *proofs on india paper*, also a duplicate set of the plates on large paper inserted, *all of which are unique touched proofs in early state, three having additional work in the margins, and also the original drawing of* "The Combat between Roderick and Captain Weazel" *in sepia, with pencil sketches, inserted as a frontispiece, pale green morocco extra, g. t. by Worsfold* *folio.* 1830	14	5		8	8
		*** The additional work in the margin of "The Family Picture" includes a portrait of Cruikshank, which is reproduced in Mr. Layard's "Cruikshank's Self Portraits." On the title page, in the artist's autograph, is "From George Cruikshank to C. A. Howell."					
Robson	272	Popular Works (Illustrations to) *small paper, in wrappers* 1830		13			2 8
		forward	587	7	6	248	11 8

248	11	8	587	7	6	forward

3	7		8			James

273 PUNCH AND JUDY, with Illustrations designed and engraved by G. C. with a Dialogue of the Puppet Show, Account of its Origin and of Puppet Plays in England, FIRST EDITION, 24 *coloured plates, excessively rare, only a few copies so issued, handsomely bound in pale green morocco super extra, g. t. by Morrell* *S. Prowett*, 1828

17			29			Sothera

274 PUNCH AND JUDY (ILLUSTRATIONS TO), the complete series of 24 full page plates and 4 vignettes, *the whole on large and india paper, together with* 18 *unfinished proofs on quarto paper, with etchings on the borders of* 10 *of the plates, the whole mounted in a quarto volume, green morocco extra, g. e. by Riviere* *S. Prowett*, 1828

*** Mr. Reid gives a most minute description of each of the very interesting little etchings on the margins of the 10 plates, which include on plate 17 a delicately etched portrait of the artist. A set of the 24 india proofs, with two only of the unfinished proofs, but including No. 17 beneath the portrait on which J. Payne Collier had written in pencil "Very like when he was young" sold at the Mackenzie sale on the 12th March, 1889 for £25 10s.

3	3		2	10		Cradd

275 PUNCH AND JUDY. A complete set of the etchings, LARGE PAPER *proofs on india paper, the* 4 *vignettes on a single sheet*, in a portfolio *roy. 8vo. S. Prowett*, 1828

3	3		2	10		do

276 PUNCH AND JUDY. A complete set of the etchings, LARGE PAPER *proofs on plain paper, the* 4 *vignettes on a single sheet of india paper, in a portfolio* *roy. 8vo. S. Prowett*, 1828

*** The proofs on plain paper are very rare. Reid makes no mention of them.

1			2			Sotheran

276* Reach (A. B.) Clement Lorimer; or, The Book with the Iron Clasps, 12 etchings by G. C. *brown morocco extra, g. t. uncut, with wrapper of the monthly parts, on which is a vignette woodcut* (4259), *which does not appear in the book bound up* 1849

	9			16		Robson

277 Resist, or be Ruined—The Property Tax must be Abolished, folding frontispiece by G. C. *half calf, g. t. by Worsfold* *Hone*, 1816

2	3	6	7			James

278 RHODES (W. B.) BOMBASTES FURIOSO, a Tragic Opera, with 8 designs by G. C. FIRST EDITION, *the plates and letterpress on india paper, autograph of the artist, dark green morocco super extra, edges uncut, with the original covers bound up, by Rivière* 1830

*** This is the only india proof copy known—it is printed on larger paper than the ordinary book.

	10	6		4		Cradd

279 Rhodes (W. B.) Bombastes Furioso, FIRST EDITION, *with the original covers bound up, half orange morocco, g. t. uncut* 1830

	5	6	1	5		Robson

280 Robert (Samuel) The State Lottery, a Dream, *folding coloured frontispiece* (622), *boards, uncut* 1817

279	13	2	644	12	10	forward

	forward	640	12	6	279	13	2
Inman	281 ROGUE'S MARCH (THE) FROM MADRID TO PARIS. A coloured folding caricature (satirising the flight of Joseph Buonaparte), 42 inches in length, published by R. Ackerman, 101 Strand, Sept. 14, 1808, *bound in crimson morocco by Worsfold* *sm. oblong folio*	6	10	·	3	9	6
	*** This most interesting early work of the Artist, in his 16th year, is signed "George Cruikshank, junr. fecit," and is the only work to which the "Junr." is attached (*his father's name was Isaac*). It is the second plate on which his signature appears—the first being No. 48. The plate is undescribed by Reid, and is the only one known.						
Robson	282 ROSCOE (T.) THE NOVELIST'S LIBRARY, edited by T. Roscoe, 19 vol. all, with the exception of Robinson Crusoe, illustrated by G. C. *white cloth, as published, fine set* 1831-33	16	10	·	5	5	
	*** Contains Robinson Crusoe, Peregrine Pickle, Tom Jones, Humphrey Clinker, Roderick Random, Amelia, Tristram Shandy, Sentimental Journey, Joseph Andrews, Vicar of Wakefield, Sir Launcelot Greaves, Gil Blas, and Don Quixote. Additional illustrations are inserted as follows:—A set of plates after Westall, and a coloured set of plates by Clark, and published by McLean in 1819 in Don Quixote; two plates from "Illustrations to Popular Works," viz. "The Vicar preaching to the Prisoners," and "The Family Picture" in the Vicar of Wakefield, and "The Combat between Roderick Random and Captain Weazle," from the same in Roderick Random.						
Money B	282* Roscoe's Novelists' Library. Illustrations of Smollett, Fielding and Goldsmith, in a series of 41 plates by G. C. with descriptive extracts, *cloth, g. e.* *Tilt*, 1832		17			15	·
Braddock	283 ROSCOE'S NOVELIST LIBRARY. A complete set of the 74 plates by G. C., *of which* 64 *are proofs before letters, on large paper, the remaining* 10*—being the illustrations to Peregrine Pickle and the Vicar of Wakefield—inlaid to the size of the proof plates, with the explanatory text as published by Tilt, and Reid's descriptions of the plates illustrating Tristram Shandy and Gil Blas, inlaid and placed opposite the subjects to which they refer, marone morocco extra, g. t. edges uncut, by Rivière* 1831-33	11	5		19		
	*** The proof plate, No. 1551, Tristram Shandy, is an early state, and a duplicate plate is inserted to show the alteration subsequently made.						
Robson	284 Satirist (The), or, Monthly Meteor, vol. XIII and XIV, 12 *coloured folding caricatures,* 6 *of which are by G. C. half calf* —The Tripod, or, New Satirist, the numbers for July and August, 1814 (all published), *with* 2 *coloured folding caricatures by G. C.* (346 and 351), *half calf* 3 *vol.* 1813-14	4	10		2	10	·
	*** The above vols. contain all the plates etched by G. C. for "The Satirist."						
	forward	680	44	6	310	12	8

310	12	8	680	4	6	forward	

1	1			10		285 Savage Club Papers, edited by A. Halliday, 2 vol. *two of the illustrations by G. C. cloth* 1867-8	Bumpus
						*** Original drawing and tracing of the plate, "Between the Trains," loosely inserted.	
1				18		286 Scott (Sir W.) Landscape Illustrations to the Waverley Novels, 35 *comic etchings by and one print after G. C. and landscape illustrations after Turner and others*, 2 vol. in 1, *half morocco* *Fisher, n. d.*	Robson
3	3	6	3	16		287 SCOTT (SIR W.) ILLUSTRATIONS OF DEMONOLOGY AND WITCHCRAFT, *a set of* 12 *proofs on india paper with a duplicate set of proofs in early state, with descriptive letterpress, green morocco extra, g. t. by Riviere* 1830	Gaddes
						*** The set of proofs in early state was from the artist's own collection and is unique.	
1	5	6	1	6		288 Scott (Sir W.) Letters on Demonology and Witchcraft, 12 *coloured etchings by G. C. and a frontispiece, green morocco extra, g. e. by Worsfold* 1830	Robson
22	1	.	24	10	.	289 SCOURGE (THE), or Monthly Expositor of Imposture and Folly, a complete set with all the large folding caricatures, 41 of which are by G. C. 12 vol. *boards, uncut* 1811-16	do
						*** The work is generally assumed to be complete in 11 vol. and Reid states that to be the number. Vol. XII in the above set is the first vol. and only one published of a new series of the work entitled "The Scourge and Satirist," but the title-page is evidently that of vol. XI, with an adapted date. Of the 6 caricatures in this twelfth vol. three are by G. C. viz. nos. 588, 591, and 598. Pp. 168 to 176 in vol. XII are printed in facsimile, and pp. 461-2 have the letterpress cut into; in all other respects the set is perfect and original both as regards plates and letterpress. The plate of "The Rehearsal" (145) in vol. III is in duplicate, the second state having been inserted.	
2			2	5		289* Scrap Book. A folio scrap book, *half bound*, with a large collection of book illustrations—some proofs—drawings and sketches by G. C. loosely inserted.	Palethorp
5	10	6	6			290 SCRAPS AND SKETCHES, 4 parts, FIRST EDITIONS, *in the original wrappers* 1828-32	Robson
						*** Inserted in part I, which was Lord Beaconsfield's copy, is a sheet of the original drawings with numerous designs for the etchings in this part, and with the artist's autograph signature.	
4			8	2	6	291 SCRAPS AND SKETCHES, 4 parts, *in the original wrappers*, FIRST EDITION, *coloured*, also the plate "Anticipated effects of the Tailor's Strike," *being an unpublished plate intended to illustrate part V* (5133), *and the illustrated wrapper of the re-issue* 1828-32	Solman
						*** The plates in part IV are a set from the artist's own collection inserted in the original wrappers.	
1	5		2			292 Scraps and Sketches, the four parts on india paper, *the re-issue*	Truman

351	19	2	729	12	-	forward	

		forward	729	12	·	351	19	2
May	293	Sealy (T. H.) The Little Old Man of the Wood, or, The Tale of a Comical Stick, *etched frontispiece by G. C. half calf, g. t. last leaf soiled and mended* *Hugh Cuningham, n. d.*	1	5		1		
Pickering	294	Setting Sun (The) or, A Little Reason and a Great R——T, a poem, *coloured folding frontispiece* (156) *by G. C. half calf, g. t. by Worsfold* 1812 *** The only other copy known is in Mr. Truman's collection.	2	19		2	4	
F Hall	295	Sharpe's London Magazine, new series, 9 vol. *cloth*, vol. VII and VIII contain 12 etchings by G. C. illustrating "Clement Lorrimer" *Virtue & Hall, n. d.*		1			2	6
Maggs	296	Slice of Bread and Butter (A) Cut by G. C. *with the original drawings inserted*—A Few Remarks on the System of General Education, *being a second edition of the same*, both pamphlets being autograph presentation copies, in 1 vol. *half calf, g. t. by Riviere* 1870	1	10			10	
Bumpus	297	Smedley (F.) Frank Fairlegh, or Scenes from the Life of a Private Pupil, FIRST EDITION, *original cloth, with illustrated wrapper of the monthly parts inserted* *Hall, n. d.*	3	3			8	
Robson	298	Smiles for all Seasons, *second edition*, but the first in which G. C.'s etched frontispiece appeared, *mottled calf extra, g. t. uncut, by Bedford* 1825		19		1		
Sotheran	299	[Smith (J. and H.)] Rejected Addresses, or the New Theatrum Poetarum, *eighteenth edition*, but the FIRST EDITION with Cruikshank's cuts, *boards, uncut* 1833		17			2	6
Bumpus	300	Smith (Egerton) The Melange, a variety of original pieces in prose and verse, *including the Elysium of Animals, with an etching of the "Knacker's Yard"* (1519), *cloth uncut*, 1834—The Voice of Humanity, no. 3 *containing the same etching*, 1833 *2 vol.*		2			17	6
Robson	301	Songster's Multum in Parvo, 3 frontispieces (4519-21) after G. C. 3 vol. *calf* *16mo. Fairburn, n. d.* (1816) *** There is no index to vol. III, and it is doubtful if one were issued.		12		1		
do	302	Spirit of English Wit, *with coloured frontispiece* "Giving up the Ghost" (743), and also "The Epigram and Receipt" (747) inserted—Spirit of Irish Wit, *coloured frontispiece by Rowlandson*, 2 vol. *clean, in original boards, uncut* *Tegg, n. d.* *** The letterpress is a re-issue of the "Wit's Magazine" (*vide* lot 320), with one of the original illustrations inserted in each vol. as a frontispiece.	1	12			15	
Sotheran	303	Stowe (H. B.) Uncle Tom's Cabin, 27 illustrations by G. C. FIRST EDITION, *in the* 13 *original parts, with all the wrappers and advertisements as issued, scarce* *Cassell*, 1852	4	4		1	10	·
Bumpus	304	Streetfield (T.) Lympsfield and its Environs and the Old Oak Chair, 5 *woodcuts by G. C. illustrating the latter with a duplicate set of the cuts, proofs on india paper, from the artist's own collection, half green morocco extra, g. t. uncut* *royal 8vo.* 1838		16		1	11	

		forward	747	12	-	362	19	8

362	19	8	747	12	·	forward	

1	5		2			305 Sunday in London, illustrated in 14 cuts by G. C. FIRST EDITION *boards, very fine clean copy, uncut* *E. Wilson*, 1833	Bumpu
3	15		4	4		306 SUNDAY IN LONDON, with 14 cuts by G. C. *with title and list of plates on india paper, the wrappers bound up, half green morocco, g. t. uncut, by Worsfold* 1833 *** A note by Mr. Bruton states that this is the only proof copy he has ever seen.	Wilson
7	18		15	15	·	307 SYNTAX, LIFE OF NAPOLEON, a Hudibrastic Poem in 15 Cantos by Dr. Syntax (W. Combe), FIRST EDITION, with 30 *coloured aquatinted plates, autograph of the Artist on flyleaf, and silhouette portrait of Combe and the wrappers of part I inserted, a very fine copy in green morocco extra, g. t. uncut, by Worsfold* *Tegg*, 1815	Sotheran
1	5	6	2	14	·	308 Tailors and their Cabbage (The), being the Trial and Conviction of Seven Tailors at the Old Bailey on Oct. 29th, 1813, *folding caricature frontispiece by G. C. half calf, g. t.* *Fairburn, n. d.* (1813) *** Excessively rare; the pamphlet unknown to Reid, who however describes the frontispiece (141). The last leaf contains an interesting announcement of the publication of "The Meteor."	Robson
	11			8		309 Taylor (John) Monsieur Tonson, with illustrations by Robert Cruikshank, *with duplicate set of plates, proofs on india paper inserted, half calf extra, g. t. uncut* 1830 *** George Cruikshank assisted his brother in designing the illustrations and the portrait of King is entirely by him.	Bumpu
	15		1	6		310 Thackeray (W. M.) Essay on the Genius of George Cruikshank (from the Westminster Review, No. LXVI), *numerous etchings and woodcuts, cloth, uncut* 1840	Palethor
1	5		6	15	·	311 THE TOOTH-ACHE, imagined by Horace Mayhew and Realized by G. C. 43 *coloured plates on folding sheet and illustrated cover, fine clean original copy as issued in a slip case* *D. Bogue*, 86, *Fleet Street, n. d.*	Sotheran
1				3		312 Universal Songster, woodcuts by G. and R. Cruikshank, 3 vol. half calf, *poor copy, early state of frontispiece to vol. I* (1307) *inserted, half calf* 1825-26	May
	11			15		313 Weekly Literary Register (The), *coloured frontispiece of the Mermaid by G. C.* (1095) 4*to.* 1822	Robson
1	3	6	5	10		314 Wauch (Mansie) Life, written by himself, 8 etchings by G. C. FIRST EDITION with these plates, *with a duplicate set of plates*, proofs before letters on india paper inserted, *green morocco extra, t. e. g. uncut, by Worsfold* 1839	Stevens
	9		3			315 Wife (The), or Women as they are, a Domestic Drama, 4 etchings by G. C. *cloth, uncut* *Longman*, 1835	Bumpu
382	17	8	789	12	·	forward	

	forward	789	12	-	382	17	8
Braddock	316 [WILSON (T.)] CATALOGUE RAISONNÉ of the select Collection of Engravings of an Amateur, LARGE PAPER, of which only 25 copies were printed, *presentation copy from the author, the 5 etchings by G. C. proofs before letters, with duplicate proofs inserted of the 5 plates in early curious states with additional etchings in the margins* (including a portrait of J. T. Smith, keeper of the prints in the British Museum), *the plate of the Battle of Engravers in 3 states and Nos.* 1445, 1447 and 1448 signed "First Proof, George Cruikshank," *original cloth, uncut* *folio.* 1828	10	5	-	12	5	6
	*** At page 268 is inserted an impression on india paper of the rare portrait by Faithorne, from the original copper discovered by Mr. Bruton at Kilpeck in Herefordshire, *vide Mr. Louis Fagan's catalogue of Faithorne's Works,* page 17, *Quaritch,* 1888.						
Jackson	317 [WILSON (T.)] CATALOGUE RAISONNÉ of the select collection of Engravings of an Amateur, *vignettes on india paper, only* 100 *copies privately printed, for presents, cloth, uncut* 4*to.* 1828	2	12		2	5	
James	318 WIGHT (J.) MORNINGS AT BOW STREET. A Selection of the most Humorous and Entertaining Reports which have appeared in the "Morning Herald," *with* 21 *illustrations by G. C., proofs on india paper*—More Mornings at Bow Street, *with* 25 *illustrations, proofs on india paper,* the two Series complete, FIRST EDITIONS, *half green morocco, g. t.* 2 vol. *C. Baldwyn,* 1824-27	9			2	12	6
	*** From the library of Sir W. Tite.						
Sabin	319 Wight (J.) Illustrations to Mornings at Bow Street, *proofs on india paper of the Etching* (1280), and of the Woodcuts (1358-1378) *in original illustrated Wrapper,* 1827 ; also proofs of the Illustrations to More Mornings *on india paper* (3531-3554), *loosely inserted* 1827	1	10		1	5	
Sotheran	320 WIT'S MAGAZINE AND ATTIC MISCELLANY, complete, *with* 40 *humourous coloured plates,* 16 *of which are by G. C. and* 24 *by Rowlandson,* 2 vol. *red morocco extra, g. t. by Morrell Tegg, n. d.*	56			5	4	
	*** An excessively rare Book of which the British Museum possesses vol. II only. Imperfect portions at the Mackenzie and Stewart Library sales fetched high prices. The plate of "The Vehicle" is a facsimile by Pailthorpe. All the other plates are the original issue.						
Bumpus	321 Yorkshireman (The) A Religious and Literary Journal, vol. I with etched frontispiece, *half calf,* 1833—The Oracle Family of Health, aquatinted frontispiece by G. C., *half calf, binding broken,* 1824—Tourist's Illustrated Hand Book for Ireland, woodcut on cover, *with original design for same loosely inserted,* 1853—Head (Sir F. B.) The Emigrant, two designs on cover, *poor copy,* 1847—The Oyster, 3 woodcuts by G. C. 2 copies, 1861 6 *vol.*		8			11	
D. & Bath	322 Young Lady's Book, *woodcut of Archery by C. G.* 1829—Fullom (S. W.) The Exile's Daughter, *frontispiece by G. C.*—Yule Log (The) *etchings by G. C.* spotted, *cloth,* 1847 3 *vol.*		10			12	6
	D 2						
	forward	869	13	-	407	13	2

207	13	2	869	13	forward

BOOK ILLUSTRATIONS, &c. (*mostly Proofs*), *unbound.*

2			4	10	323 Bertram (549-50), undivided proof of frontispiece and vignette in early state; Mrs. Egerton as Meg Merriles (1061), and two facsimiles by Pailthorpe; Jealousy, *frontispiece to Othello* (1166); also Pailthorpe's facsimile of same; Angelo's Picnic (1634); Dream of the Bottle (2787); Mrs. Egerton (551); Knight, as Frank Oakland (862); and other portraits 15
1	5	6	1		323* Frontispiece to the Life of G. F. Cooke (173), *unique proof before letters, with the artist's autograph signature*
1	10		1		324 Belzoni as the Strong Man (613), *unpublished, proof on india paper, from the Dew Collection, very rare*
	5			12	325 New State System of Education (622), *proof in unique state, with Longman's name as publisher, not known to Reid*
	8	6		6	326 Earl and Countess of Somerset (690), *proof on india paper, with* G. C.'s *autograph;* Simon Paap (763); Thomas Eustace (931), *unique touched proof;* Rev. E. Irving (4557), *touched proof, with autograph signature of G. C. but cut close* 5
	10	6		7	327 Galleries du Palais Royal (842), *unique state before lettering over the etching,* and dated 1816—*afterwards altered to* 1819
	12	6		17	328 Bank Restriction Note (965), the original and also G. C.'s copy; Bank Restriction Barometer (3053); Illustrations of Time, *trial proof of an unpublished plate,* &c. 6
2	12	6	1	10	329 Beren's Christmas Stories (1136-38), *proofs on india paper, all signed by G. C. "first proofs"* 3
1	1			7	330 Der Freischütz, *proof of song, with title and tracing* (1281); Ivanhoe (4587), *signed "first proof, George Cruikshank,"* also the *drawing for the same;* Chignon, with G. C.'s autograph and original tracing, &c. 11
	15			11	331 Universal Songster, frontispiece to vol. I (1307), *first state of plate before any letters; the same altered and before the lettering was finished;* Title to vol. II, *proof before letters* (1330) 3
1	1		1	3	332 Specimens of German Romance (1327-29), *proofs on india paper, first plate signed "first proof, George Cruikshank,"* 1827 3
5			3	3	333 Hans of Iceland (1289-92), *proofs before letters on india paper, very rare* 4
	12	6		8	334 Smiles for All Seasons (1315), *proof before letters in early state, unique*—The Sybil's Leaves (1633), *touched india proof before letters* 2
	10			2	335 Bibliotheca Sussexiana (1361, &c.), with a proof of the coat of arms (3565), *on india paper, in early state*
1	13	6	1	5	336 Old Court (1419), *proof on india paper, with G. C.'s autograph;* Descending the Scar (2301), *unique, and the original drawing of the same;* The Yorkshireman (2116), *proof on india paper* 4
2	2		1	8	337 Tim Bobbin (1450-53), *proofs on india paper before letters* 4
	15			5	337* Scraps and Sketches, parts 1 and 2 (1457-1462, 1465-1470), *proofs on india paper* 12
2	16		1	5	338 Roland's Comic Songs (1488), *proof before letters (sold in these rooms, 18th May,* 1878, *for* £1 16s.), *the same, coloured impression, and also Pailthorpe's facsimile;* The Cream of the Jest (1489), *proof* 4
432	13	8	889	12	forward

Robson
Truman
Robson
do
Palethorp
Robson
Truman
Bumpu
Robson
do
Robson
Wilson
Robson
Palethorp
Robson
Bumpu
Robson
do.

			forward	889	12	-	432	13	8
Wilson	339	The Cat's Tail (1415-17), *undivided proofs* 3			4			15	
Robson	339*	The Knacker's Yard (1519), *first and second states, proofs on india paper* 2			11			15	
do	340	Major's Hogarth (1520-21), *undivided proofs before letters* 4			2			15	
Sabin	341	The Bee and the Wasp (1563-66), *undivided proofs before letters, two duplicates* 6		1	4			16	
Waugh	342	The Actress at the Duke's (2633), *proof on india paper*, and the etching in colour; Biglow Papers (2632), *proof on india paper;* Altrive Tales (1567), *india proof before letters;* Sketches from Life, *undivided india proof, and original drawings for same* 7		2			2	3	
Robson	343	The Wife (1580-83), *touched proofs, all signed by G. C.* 4		1	9		1	5	
do	344	A Local Court (1584), *two proofs, one in early state* 2			10			10	
Sabin	345	Tough Yarns (1648-55), *undivided proofs before letters on india paper* 8		1	11		1	11	6
do	346	Sir Frizzle Pumpkin (1777-84), *proofs before letters on india paper, all signed "first proofs" by G. C.* 8		2			4		
do	347	Land and Sea Tales (1785-88), *undivided proofs on india paper, signed "first proofs," by G. C.* 4		1	9		2	5	
Robson	347*	Land Sharks and Sea Gulls (1897-1902), *undivided proofs—three on a sheet—on india paper* 6			13		1	10	
Bumpus	348	The Comic Alphabet, *coloured* (1805-1830), *on one sheet, with wrapper* 2		3	10		1	5	
Robson	349	Edward Lascelles (1831-34), *undivided proofs before letters on india paper, signed "first proof," by G. C.* 4			19		2	2	
Moore	350	Vanity Fair (1841), *proof before letters of the first state on india paper*			19			10	
Robson	351	Mansie Wauch (2009-16), *proofs before letters* 8		1	12		2	2	
do	352	Loving Ballad of Lord Bateman, *set of undivided proofs on india paper, four on a sheet, the plates in the early state, very rare* 12		17	15		1	5	
Truman	353	The Little Old Man of the Wood (2036), *proof before letters on india paper, rare,* and 2 plain impressions 3			2			8	6
Wilson	354	Pic Nic Papers (2142-3), *unlettered india proofs* 2			16			18	
Moore	355	Cakes and Ale (2211-14), *undivided proofs on india paper* 4		1	3			12	
Robson	356	The Drunkard (2215-18), *undivided india proofs* 4			17			18	
Moore	357	New Tale of a Tub (2240-1), *undivided and unlettered proofs on india paper*—Hunt's Popular Romances of the West of England (2645-6), *undivided and unlettered proofs on india paper* 4			12		1	-	6
Robson	358	Modern Chivalry (2251-5), *unlettered proofs on india paper, first plate signed "first proof," by G. C.* 5			11		1	5	
Sabin	359	Life of Elliston (2256-8), *unlettered india proofs all signed "First proof" by G.* C., also a proof portrait of Elliston after Harlowe 4		1	2		3	6	6
Craddock	360	Comic Blackstone (2302), *proof on india paper;* Shaving a Ghost (2636), *on india paper, signed "first proof" by G. C.;* The Luprechaun (4568) *proof on india paper;* British Beehive (2653), *india proof, two impressions, one with G. C.'s autograph and the drawing of one of the sections* 6			13		1	12	6
Wilson	361	Old Sailor's Jolly Boat (2344-7, 2349-50), *proofs before letters on india paper of all the plates which G. C. etched for the book* 6		1	4		3	3	
	****	Although some of these plates are signed Robert Cruikshank, all the above were entirely executed by his brother George, and this set was from the latter's collection.							
			forward	933	-	-	469	7	2

469	7	2	933	.	.	forward	
	10			9	362	Adshead's Prisons and Prisoners (2363), *unlettered proof on india paper*	Moore
	14	6		19	363	Mrs. Gore's Snow Storm (2376-9), *undivided and unlettered india proofs*—New Year's Day (2380-83), *undivided and unlettered proofs* 8	Sabin
	10	6	1		364	The Yule Log (2415-18), *undivided proofs on india paper* 4	Moore
	10	6	2	5	365	Kit Bam's Adventures (2445-8), *undivided india proofs* 4	Wilson
	18		1	15	366	Mr. and Mrs. Sandboys (2532-41), *set of proofs on india paper, with the wrapper of the monthly parts* 11	Robson
1	17	6	1	8	367	Locker's London Lyrics (2607), *india proof;* Locker's Poems (2650), *india proof, only* 120 *impressions taken, and plate then destroyed*; Design for a Suburban Village as proposed by the late Chas. Pearson, *private plate, not in Reid*; Etching of a Drunkard's Home, *trial proof, not published* 4	Douglas
	10	6		17	368	Election Day (2117), *proof on india paper, very rare* (a proof at the Dew Sale described as "Popular Elections," sold for £2 2s.); Midnight Scenes and Social Photographs (2629), *proof in early state;* the Enchanted Garden, *india proof, signed "First proof"* by G. C. 3	Robson
2	2			6	369	Making both Ends Meet (2647), *proof on india paper, G. C.'s first etching on glass, with an interesting autograph statement of the fact*	do
3	5		3	3	370	Sir William Fraser, Bart. The Maniac Monk (2649), *india proof,* signed *"first proof" by G. C. and tracing of same;* Poems by the Knight of Morar, 8 subjects, *proof on india paper, not in Reid,* and also *the original drawing and two tracings of the same;* Coat of arms of Sir William Fraser (5147), *india proof, with G. C.'s autograph and also a touched proof,* with the original drawing and tracing of same; Spirits dancing round a Sundial (2657), *india proof,* and 3 tracings of the same 14	do
1	2	10	1	8	371	The Blue Light, and Pied Piper (2651-2), *both proofs on india paper;* Pentamerone, 6 *undivided plates on india paper;* London Society (4468) with 3 original drawings for same, &c.	do
1	1			16	372	Fairy Connoisseurs inspecting Mr. Locker's collection of Drawings (2654), *first proof, unfinished, with G. C.'s autograph, and 2 impressions of the finished plate* 3	Moore
	7	6		8	373	Our Gutter Children (2656), 3 impressions, *all presentation copies, with G. C.'s autograph;* also the original tracing and sketches for the design 6	Robson
	5			6	374	Good Genius that turned everything into Gold, *undivided india proofs of the* 4 *etchings, omitted by Reid*	Sabin
1	4			5	375	The Bottle (2709-16), *proof impressions, with title of subjects below and not above the plates, and with G. C.'s autograph;* the Drunkard's Children (2717-24), *both large paper* 16	Hacon
	6			14	376	Hood (T.) Epping Hunt, *proofs on india paper* (3588-93) 6	Rumpu
	10			15	377	The Lions of London (4188), *one of* 2 *proofs on india paper* (the other in Mr. Truman's collection), *with Macrone's name as publisher, the design subsequently used as wrapper for the Monthly Parts of "Old St. Paul's," and* 7 *other wrappers of various publications* 8	Sabin
485	1	8	949	14	.	forward	

	forward	949	14 ·		485	1	8
Truman	378 Edward Herbert's Letters (5119-20), *proofs in early state on india paper, unpublished* 2 *** The proofs in the Dew sale were described as unique; they are now in the British Museum.	1			1	1	
Sabin	379 Ben Brace (5134-36), *unlettered and undivided proofs of the three etchings on india paper, signed "first proofs, George Cruikshank"* 3		9		2	5	
Robson	380 Ticket for Her Majesty's Theatre, *touched proof, and proof of the finished plate on india paper and proof*, also the original drawing and tracing of the plate as subsequently altered 5	1	2		1		
Sabin	381 Card of Mr. F. Harvey of St. James's Street, 2 *proofs and* 2 *tracings*—Card of Mr. Boulton, Bookseller of New York, *touched proof, finished proof and two drawings of same*—Card of Mr. S. P. Avery, 2 *proofs, one on Japanese paper*, and the original tracing 11		16			10	
Palethorpe	382 Grimm's Popular German Stories, undivided proofs of Hotten's facsimiles of the first series, &c.		16			10	
do	383 Scraps and Sketches, Parts I and II, *coloured*—Phrenological Illustrations, *coloured and plain* — Illustrations of Time, coloured and plain;—*all the re-issue* 36		4			10	
Stevens B. &	384 The Pied Piper (2652), four impressions, showing the growth of the etching; the first is especially interesting, as the children who are following the piper were erased; *also the original signed drawing and two tracings* *** The plate was etched for Mr. Ruskin.	2	8		1	10	
Truman	385 Degradation and tail piece — Queen's Matrimonial Ladder (2929-30), *proofs on Chinese paper*—Right Divine of Kings to Govern Wrong (3155-56), *proofs on Chinese paper*, and Collection of Woodcuts, *including some india proofs*		12			15	
Moore	386 Set of proof woodcuts on india paper to Points of Humour—17 india proofs to Mirth and Morality, &c.		15		1	5	
do	387 Midsummer Night's Dream (3564), *proof on india paper, never published*—A B C Railway Guide, *proof on india paper*, &c. 23	1	2			10	
do	388 Tales of Other Days, *a set of proofs on india paper, all signed "first proof, George Cruikshank"* (3622-28)	2	16			12	
do	389 Jack o' Lantern, *a Mezzotint engraved by Mills, after G. C. touched proof, with a signed pen and ink sketch of the design on the reverse by G. C.* It was probably never published, as this is the only impression known.	1	13		3		
Robson	390 Temperance Placards, *some in colour, and with the original drawings*, and parcel of Temperance Illustrations, including proof before letters of Phœnix Temperance Card		18			10	
Acton	391 Proof etchings on india paper, *odd*, illustrating Ainsworth's Novels, &c. 24		13			10	
Palethorpe	392 Book Illustrations, including "Jack Sheppard," "Guy Fawkes," &c., &c., *a parcel*	1	7			15	
do	393 Cruikshank's facsimile etching of his Children's Lottery Picture (3)—The Rose and the Lily, two proofs, one a presentation copy—Frontispiece to Ingoldsby (5148)—J. W. Boulton's Card, on india paper—Roman Urn with coins 6		12			10	
	forward	966	17 ·		500	14	8

500	14	8	966	7	·	forward	

DRAWINGS (*unframed*).

2	9		1	7		394 The Gin Juggernaut, pen and ink drawing for the etching in "My Sketch Book"—The Drunkard's Home, pen and ink sketch for "Scraps and Sketches," *signed* 2	Robson
3	16		4	12		395 Sketches by Boz: The Gin Shop, *sepia, signed*	do
2	10			10		396 William Hone, *very carefully drawn, and partly in colour, signed*	do
	5			6		397 King Robert the Bruce. Seven drawings and two tracings for the design for the statue, &c.	Palethorp
	10		1	3		398 The Leader of the Parisian Blood Red Republic, six drawings and tracings, and also an autograph presentation copy of the published plate	Robson
	5			10		399 "What shall I paint?" Eight sketches, portraits of G. C.	do
	5			6		400 A Sailor being Thrown out of a Window, nine drawings, *one in colour*, and the original woodblock with the drawing by G. C. *unpublished*	Palethorp
						*** From a note by G. C. the scene is the Fleet Ditch.	
	2	16		3		401 Ten Original Sketches for Milksop and Alesop—Sunday in Town and Country, &c.	do
	10			15		402 Falstaff and the Page, *signed*—Design for title of Major-General Fielding's Cruikshank Collection; and other tracings	Robson
	15			16		403 The Magic Circle, *an early drawing in colours* (dated 1812), probably intended to illustrate "The Scourge"—Six drawings in colours and two etchings, probably intended to illustrate an unpublished work on a war with the Chinese	Truman
	10			12		404 Two oblong sketch books filled with original sketches, and portraits by G. C.	Dexter
	5			10		405 An oblong folio volume with coloured sketches of views in Scotland by G. C., and a parcel of note books with sketches by him.	Robson

FRAMED DRAWINGS.

4	10		6			406 Madame Celeste as Miami in "The Green Bushes," *a highly finished drawing in colours, signed "Drawn from memory by George Cruikshank, March*, 1874"	Palethorp
						*** A wonderful work for the artist in his eighty-third year.	
4	4		4	6		407 "The Acorn and the Pumpkin," *a highly-finished water-colour drawing, signed*	Robson
3	13		3	18	·	408 "The British Journal," *the design for the wrapper, water-colour drawing, signed*	do
1			1	17	·	409 "Lemons" (from "Three Courses and a Dessert"), *a clever pen-and-ink sketch, signed*, and an india proof of the woodcut, *in one frame*	Acton
1	6		2	16	·	409* Three Men Conversing—Brilliants by Isaac Cruikshank 2	Robson
527	10	2	996	14	·	forward	

forward | 996 | 14 | · | 527 | 10 | 2

FRAMED ETCHINGS.

Bumpus

410 The Tail of the Comet of 1853, signed "first proof, George Cruikshank"; Copy of the Children's Lottery Picture (no. 3, *Reid*), *executed in G. C.'s eighty-first year, presentation proof* 2 | 1 | | | 2 | |

James

411 Ticket for Her Majesty's Theatre, "first proof, George Cruikshank" —Business Card for S. P. Avery, *presentation proof* 2 | | 10 | | 2 | |

Moore

412 The Worship of Bacchus, signed, "*first proof, George Cruikshank,*" *early state before the sky was filled in by Mottram* | | 12 | | 1 | 10 | ·

998 | 16 | 0 | 533 | · | 2

THIRD DAY'S SALE.

CARICATURES (*mostly Coloured*), BROADSIDES, &c.

LOT 413.

HORSE RACING (4), Donkey Racing (5), *the first having the artist's etched initials.* On each plate he has written "Designed and etched by George Cruikshank when a boy—Sep. 27, 1862, aged 70" 2

414 A Child's Christmas Piece—Bombardment of Algiers, the head-piece representing the bombardment, the tail-piece a View of Algiers with 3 vignettes on each side (*published by Langley and Belch*), Geo. Ck. has written on it "By R. and G. Cruikshank, in early days." *Unknown to Reid.* A Child's Christmas Piece—"The Deserted Village," *published by W. Belch. Not mentioned by Reid, but probably by Isaac and Geo. Cruikshank* 2

415 Burning the Memoirs (75), French Generals (76), *both with autograph notes by G. C. stating that the plates were partly etched by him*; Facing the Enemy (8); Soldier's Farewell (13); Boney beating Mack (16); Staffordshire Courtship (21); Boney Stark Mad (36); Church Promotion (63); The Woman taken in Adultery (67); The Scotch Cottage (112), *all except no. 75 and 76 by Isaac Cruikshank* (10)

416 Copy of a Landscape, by Vivars (10), also the original Etching from which the copy was made; Dick Turpin (114), and a proof of the same, *before letters*; Picture of London (138), and also Pailthorpe's facsimile of same; Political Squib on the Westminster Election (875), and Pailthorpe's facsimile of same (8)

417 Cobbett at Court (30), *the earliest work with the artist's full signature*

418 Whitlock the Second (48); Coming to the Point (5085); Delusion, a new Farce (5091), *both the latter rare—neither in the Brit. Museum collection* 3

419 Col. Patty-Pan and Sir John Sugar-Stick (85); Affecting Scene in the Downs (81), *two states, one only mentioned by Reid*; A Design for a thread-needle case (116); State Miners (120), *the two latter uncoloured* 5

419* Three Weeks After Marriage (2796), *a woodcut, on which G. C. has written* "Badly cut from a bad drawing by George Cruikshank, 1862"

2			1	18	Douglas
	15		1	10	Robson
1	10		1	13	G. May
1	12		2	4	Robson
1	8		1	6	do
1	4	6	1	11	Truman
1	9	6	2	12	do
1				16	Robson
10	19	-	13	10	- forward

		forward	13	10	·	10	19	·
ckson a	420	The House that Jack built (82), *with a note in G. C.'s autograph* —Another Illustration with same title and also referring to the O. P. Riots, *not in Reid*—The Affecting Farewell of Othello, *not in Reid, but probably the joint work of Isaac and George Cruikshank* 3	4				17	6
do	421	The Effect of Over Acting, *a large coloured Broadsheet, referring to the O. P. Riots, on which G. Ck. has written "a joint production of my father and myself G. Ck." not in Reid, the only other known is in Mr. Truman's collection*	3	8		1	10	·
Douglas	422	A Modern Masquerade (100); Death of Sir John Moore (60); "Extinguished is her bloom and native Fire" (134); Battle of Vittoria (225), *only one other known—in Mr. Truman's collection*; First Scene of a New Play (557), *one other only known, that in British Museum collection*; Westminster Election (776) 6	1	8		1	17	
May Ls.	423	The Wise Men of Gotham (108), *with note in G. C's. autograph*; The Land of Promise (116); the Last Grand Ministerial Expedition (119), *with note in G. C's. autograph*; The Entry of the Blue Candidate into Gloucester (597) 4	1	10		1	6	6
Robson	424	The First Exploit of Boney the Second (118), *very rare, not in British Museum collection;* also the Original Drawing, signed George Cruikshank, *probably one of his earliest drawings extant* 2	1	13		2	5	
May Ls	425	Double Bass (121), *the three states* 3	1	12		1	1	6
Robson	426	The Land of Promise, *published by Johnston, June*, 1811, *signed, but not in Reid;* Royal Methodists (514), *in two states, one only being described by Reid;* A Pinch of Cephalic (106) 4	1	3		1	15	
do	427	Examination at Golgotha (126), *first state, uncoloured;* Medical Mushrooms (211), *in two states, the first being unique, the second state very rare* 3	2	4		1	10	
May Ls	428	Interior View of the House of God (127); the Antiquarian Society (162), *uncoloured;* The Cow Pox Tragedy (170), *with interesting note in G. C's. autograph;* the Court of Love (176); Johanna Southcote (361); The Imposter, or Obstetric Dispute (362) 6	1	11		2	4	6
Robson	429	The Quaker pleading his own Cause (133), *a satirical broadside on Lord Mansfield, very rare* 1	2				7	6
do	430	The Manager, and the Buz-bee in a Doctor's Wig (135), *a satircal broadside on Dr. Busby, rare* 1	1	6			7	6
do	431	Inside of a newly Reformed Workhouse (136); A Loggerhead Quarrel between the City and Surrey (333); The Royal Dockyard (357); Catholic Gratitude for Protestant Protection (456) 4	2	12		1	12	
Douglas	432	Grievances of London (137), *proof before letters;* Frontispiece to Manners and Customs of the Cossacks (207); A small Political Caricature (556); West Indian Planter and the Musquitto (1063) 4	1				17	6
Robson	433	Princely Agility, or the Sprained Ancle (149); Polly and Lucy taking off the Restrictions (152), *rare* 2	1	1		1	17	6
do	434	Ins and Outs, or Princely Consistency (150), *a rare broadside*	1	13		1	15	·
		forward	41	11	·	32	3	·

32	3	-	41	11	-	forward

3	4		4			Jackson
	17			18		Robson
1				17		do
1			1	9		do
1	15			16		Truman
1	2	6	2	2		Robson
1	2	6	1			do
1	13		1	16		do
1	15		1	4		Truman
1	5		1	14		do
2	1	6	1			Robson
2	11		2	2		Truman
	9		1	8		Dougl
1	2	6	1	8		do

435 A Select Civil Committee (154), *also the original drawing for this caricature in pen and ink;* Turning off at Tyburn (240); The Borough-Mongering Trio (243); Vauxhall Fête (251); British Valour and Yankee Boasting (257); Alderman, *alias* Commodore Curtis, mistaken for Commodore Rogers (259); French Recruits (268); *all from Town Talk* 8

436 Saddle White Surry for *Cheap*-side to-morrow (157); The Election Hunter (159) 2

437 Boney receiving an account of the Battle of Vittoria (164); The Departure of Apollo and the Muses (345); Russian Condescension (356) 3

438 Portrait of Spencer Percival, *with vignette of his assassination* (165); Bellingham shooting Spencer Percival (166); The Conundrum (179) 3

439 The Ghost of Pitt (167), first state, *rare, G. C.'s own copy*

440 Inscription for a Monument on a Former Minister (168), *a very rare broadside*, with a facsimile of the etching by Pailthorpe—Also an early state of the broadside with a figure introduced into the etching, probably intended to represent C. J. Fox, exclaiming, "There he goes" 3

*** The early state was unknown to Reid and is unique.

441 The Devil to pay (171), with a duplicate uncoloured; The Borough Candidates (174), with a duplicate uncoloured 4

442 General Nap turned Methodist Preacher, *with G. C.'s autograph* (177); Comparative Anatomy (178); Boney Hatching a Bulletin (180); The Narrow Escape (206) 4

443 A Sketch for the Regent's Speech on Mad-ass-son's insanity (181); John Bull making a Capital Fire (279); American Justice (882); Britannia and her unnatural Child, *a glyphograph, not in Reid* 4

444 Penelope the Gaze of the Loungers (197); Mr. Price who was sentenced to be imprisoned for life (440), *with autograph of G. C. who states he thinks it was published by Hone;* Frontispiece to Langley's Twelfth Night Characters (443) 3

*** The only impression known of each of the three plates.

445 An Arch Design, intended for Boney's Triumphal Entry into Paris (208); Boney tir'd of Wars Alarms (209); The Prophecy (210); Boney reviewing the Grand Army, *early state (unknown to Reid) of the plate which was afterwards altered to "Murat reviewing," &c.* (211) 4

446 The Don Cossack, *an unpublished caricature not mentioned by Reid, unique, the subject introduced into the caricature,* "Boney tir'd of Wars Alarms" (209), *as a picture hanging over the fireplace;* The Duke of Reichstadt (127), *touched proof* 2

447 Specimen of Russian Chopping Blocks (213), with duplicate uncoloured; A Russian Boor returning from his Field Sports (214), also a duplicate uncoloured 4

448 The Grand Dignitaries arriving at Warsaw covered with Snow (215); The Hero's Return (217) 2

53	1	-	63	5	-	forward

		forward	63	5	·	53	1	
Douglas	449	A Trip-hell Alliance (218); A Russian Peasant loading a Dung Cart (220); Anticipation for Boney (221); French Conscripts marching to join the Grand Army (222) 4	1	14		2	14	
Robson	450	The Merry Thought, or the Catholic Question Resolved (219), *both states* 2	1	2			17	6
Douglas	451	French Post Extraordinary from Moscow to Paris (223); Napoleon's Game (233); Russians teaching Boney to dance (237); Review of the French Troops (238) 4	2	14		1	17	
Robson	452	The Regent Valentine (216), *etching only, the broadside having been cut off;* Indelicate Investigation (224); A Venomous Viper poisoning the R——l Mind (225) 3		17		2	5	
do	453	James Keywood (226), *very rare, with Pailthorpe's copy in reduced facsimile* 2		14		1	9	6
May	454	An Election Ball (230); Gambols on the River Thames (287), *with Pailthorpe's reduced facsimile of the same*—Hard Times (289); Game of Chess (297) 5	1	18		2	1	
Robson	455	A Freeborn Englishman (228); the same in lithography, *undescribed by Reid*—A Freeborn Englishman (229) 3 *** All three plates are rare, and no. 228 is not in the British Museum.	1	14		1	7	6
G. May	456	Meditations amongst the Tombs (231); State Physicians bleeding John Bull to death (582), *with duplicate in early state, not mentioned by Reid*; Hunting the Bull (627); John Bull brought up for his discharge (666), with broadside 5		12		1	7	6
Robson	457	The Ruler ruled, over-ruled and routed (232), *very rare*		18		2	3	
Douglas	458	Longitude and Latitude of St. Petersburgh (235); Constantine (1334) 2		17		1	5	
do	459	French Generals Retreating (239), with duplicate uncoloured; A Peasant carrying off a French Cannon (242); The Battle of Vittoria, *published July 7th*, 1813, *not mentioned by Reid* 4	1	4		1	5	6
do	460	A Scene after the Battle of Vittoria (246); King Richard Burlesqued (247); Cool Summer Quarters (260); The Head of the Great Nation in a Queer Situation (275) 4	2				10	
Moore J	461	Bleeding and Warm Water (276); The Modern Hannibal swearing eternal enmity to England (283); an Affecting and Sublime Scene (288); The Allied Bakers (299) 4	1	17			15	
Robson	462	For the River Styx direct (278), *a rare broadside*		15			10	
do	463	Kean in the character of Richard III (290), *very scarce*	14	15		3	3	
do	464	Portrait of Kean (302), *with G. C.'s autograph initials, this is interesting as being the earliest published portrait of the actor, the only other one known is in Mr. Truman's collection*	9	10		2		
May G	465	Representation of Ye Gull Trap (308); Mechanical Powers!!! (327); De Berenger (332); The Severe Sentence on Lord Cochrane and others (342), *very rare*; A Dabbler in the Stocks (343), *with G. C.'s autograph;* A Snuffy Hoax (470) 6	2	4		2	16	6
do	466	Old Blucher beating the Corsican Big Drum (309), with a duplicate uncoloured; The Corsican Shuttlecock (310); The Corsican Whipping Top (311); a Grand Manœuvre (313) 5		11		1	14	
Douglas	467	The last March of the Conscripts (314); Broken Gingerbread (315); The El Baronian Emperor (316); Rise and Progress of Buonaparte (317); Snuffing out Boney (326) 5	1	15		1	2	6
		forward	110	6	·	83	14	6

83	14	6	110	6	·	forward	
2	9	6	1	3	·	468 Rise and Progress of Buonaparte (317), also the facsimile by Pailthorpe; Britannia and the Seven Champions (330); The Modern Prometheus (331); Peace and Plenty (334); a Game of Cribbage (339) 6	May
1	19		2			469 Boney's Elba Chair (324); A Singular Trait of Buonaparte's favourite Mameluke (325); Little Boney gone to Pot (328); God save ye King (329) 4	Truman
	10		10	5		470 The Theatrical Atlas (326), *portrait of Kean supporting Whitbread's Brewery, rare*	Robson
1	11			17		471 The British Spread Eagle (337); A Dutch Tony (340); The R—t kicking up a row (347); The Royal Runaway and Coachee (349); The Royal Transport and the captive Daughter (350), *all relating to the Princess Charlotte* 5	Truman
1	4		2	10	·	472 Miss endeavouring to excite a glow (344); The Mother's Girl plucking a Crow (575); Economy and Anticipation (577), two plates on one sheet, *the latter unknown to Reid*; a second state of the plate with alteration of title to "Retrench"; Progeny in Perspective (591); England's only hope departing (706) 6	Robson
2	2		1	4		473 Four Views taken in the Parks, August, 1814 (352), *first state*; The Countryman in London.—The Londoner in the Country (432), *first and second states* 3	do
1	6	6	1	4		474 The Merchant's Memorial to Alley Croker (364); The Property Tax for Ever (566); Sick of the Property Tax (568); The Death of the Property Tax (569); with an uncoloured duplicate; The Privy Council (571) 6	May
2	2	6	1	11		475 Amusement at Roseberry Castle (396); Preparing for the Match (578); A Brighton Hot Bath (579); A View in Green Street with a Roland for a Blake (1071) 4	Robson
1	10		2			476 Napoleon (a back view) (446), *the only other known is in the British Museum collection*	Truman
1	7	6	2	7		477 Lady Somerset at Brighton (447); A Mouse Hunt in the Library at Ramsgate (1213), *first state*; Lodgings to Let, *published* 1814 (*unknown to Reid*) 3	Robson
	12	6	2	5		478 The Portable Purificator of our Courts of Law and Equity (450); Birthday of S. G. Pole (448); John's Dream, or the Prince and Old England for Ever (461), *rare* 3	Truman
2	6		2	15		479 Twelfth Night, or, What you Will! (454), *early state, before the words "G. H. inv."*; Boney's return from Elba, or the Devil amongst the Tailors (465); Escape of Buonaparte from Elba (466); The Bungling Tinkers! or Congress of Blockheads (468); Hell broke loose (469) 5	Robson
	13	6	1	18	·	480 The Blessings of Peace, or the Curse of the Corn Bill (459); Shuttlecocks and Mackerel (462); The Scale of Justice reversed (464); A Lawyer's Advice after leaving off Practice (555); The Noble Pedlar (563); Economical Humbug of 1816 (576) 6	May
	18		1	14	·	481 See! Saw! or a Specimen of French Stability (471); The Congress dissolved before the Cake was cut up (474); The Corsican's Last Trip under the guidance of his good angel (475); (H)Elba Flag (476) 4	Moore
194	6	6	143	19	·	forward	

		forward	143	19	·	104	6	6
Moore	482	The Genius of France expounding her Laws (473); a View of the Grand Triumphal Pillar (482), *first state*; The Pedigree of Corporal Violet (486) 3	3	3		1	12	6
do	483	The Gout, the King and the Doctors (477); The Phœnix of Elba resuscitated by Treason (479); Compliments and Congées (498); Buonaparte on the 17th of June—Buonaparte on the 17th of July, 1815 (499); Return of the Paris Diligence (503) 5	1	17		2	3	·
May	484	A New way to enforce an Argument (480); Treachery, Treachery, Treachery!! (481); John Bull's Last Kick (590), *with G. C.'s autograph;* Conspirators or Delegates in Council (679), *with G. C.'s autograph;* A Peep into the City of London Tavern, by an Irish Amateur (691) 5	2	2		2	11	6
do	485	"We Spare the hump and crooked nose" (484); Behold at Brooks's Step—nay! (489); W. Bridle (966); Buy a Broom? (1306); Henry Hunt (600); A General Portrait (702) 6		17		1	7	
Moore	486	An Eruption of Mount Vesuvius and the Anticipated Effects of the Waterloo Storm (488); *and a duplicate in early state before the word "Waterloo," the latter state unknown to Reid* 2	3	6			11	
		*** A most interesting caricature, published the day before the battle of Waterloo, and foretelling the complete discomfiture of Napoleon.						
Douglas	487	Horrid Murder of Elizabeth Beasmore, *with G. C.'s autograph initials* (490), also Pailthorpe's facsimile of the etching — William Haitch murdering Mary Minting, *on which G. C. has written "the joint production of George and Robert Cruikshank"* (767); Correct View of the spot where Mary Ashford was murdered (672), proof of the etching *signed by G. C.;* impression of the same with printed particulars, and 2 of Pailthorpe's facsimiles —Murder of Maria Martin (3584-3587) 9	2	2		2	15	6
Robson	488	William Norris (493); an Illustration to a Catalogue of Hogarth's pictures (844), *rare;* Marriage, a Didactic Poem, *the two plates with autograph of G. C.* (545-6); Long-Toe Solleret (5142) 5		11		1	2	
Acton	489	Boney's Meditations on the Island of St. Helena (500), with a duplicate, uncoloured 2	9	5		3		
		*** The finest of the caricatures on Napoleon, and very rare.						
Truman	490	A Financial Survey of Cumberland, or the Beggar's Petition (501), also a proof of the etching *with the figure of the valet Serres not smeared over* 2	1	16		1	7	6
Robson	491	Boney's threatened Invasion brought to bear (505); Louis XVIII climbing the Mât de Cocagne (507); Patience on a Monument smiling at Grief (509); The Afterpiece to the Tragedy of Waterloo (513); A Scene at the London Museum, Piccadilly (559) 5		17		1	11	
Douglas	492	British Liberty at Blackheath (506); O! There's a Minister of the Gospel!!! (1036); The Beef-headed Parson (1059); The Bishop and the Soldier (1086) 4		17		1	5	6
Robson	493	The present state of France exemplified (510); Dreams of Terror (558), with autograph note by G. C.; the same, *second state, washed in indian ink by G. C.* 3	1	10		1	10	·
		forward	172	2	·	125	3	·

125	3	·	172	2	·	forward		

1				12		494	English Generals on the Peace Establishment (561); Drilling one-tenth of the Military (1244); Saint Shela "trotting out" the Vermin from ye Emerald Isle (1241) 3	Truman
1	6		5	5	·	495	Odds and Ends for February, 1816 (562); Richard Harris'd (664); Liston as Moll Flaggon (1256); T. P. Cooke as Tom Coffin (1316), *the two last with G. C.'s autograph* 4	Jackson
	7	6		11		496	The Elgin Marbles! or John Bull buying stones at the time his numerous Family want Bread (565), *rare*	Barrett
	11		1	4		497	Female Intrepidity, or How to board a King's Ship (572); also a unique early state of the plate, *uncoloured, and unknown to Reid* 2	Robson
	10		2	4		498	Fare Thee Well (574), *line of publication cut off, a scarce caricature on Lord Byron*	do
1	17	6	1	5		499	The Court at Brighton à la Chinese (583); The Hombourg Waltz (773); The Hobby Horse Dealer (900); Loyal Addresses and Radical Petitions (925) 4	do
1	16		1	2		500	A Bazaar (585); Farmer George's Daughter Polly (586); The Night Mare (599); Middling Heat in the West Indies (708); Inconveniences of a Crowded Drawing Room (774) 5	do
	10		1	4		501	The Triumph of the Dey of Algiers over the Naval Glory of England (587), *very rare*	Truman
1	8	6	1	12	·	502	Saluting the Regent's Bomb (593), *with G. C.'s autograph, rare*; The Yorkshireman's Slap (595); Hone's View of the Regent's Bomb (2813); The Yacht, *with autograph of G. C.* 4	Robson
1			2	2		503	Bags Noodle's Feast, or the Partition and Re-union of Turkey (618); and an uncoloured duplicate, *rare* 2	do
	8			6		504	Chertsey Abbey (623), *rare*	Truman
2	14	6		14		505	Le Retour de Paris (625); "A Curious Junto of Slandering Elves" (626); A Tailor in a High Wind (881); Undeviating Rectitude (883); Le Retour de Paris (5101) 5	Robson
2	17		2	10	·	506	Liberty Suspended (660); The Spa Fields Orator (661); Johnny Bull and his Forged Notes (865) and uncoloured duplicate; Giant Grumbo and the Black Dwarf (899) 5	do
1	9	6	2	8		507	Dos à Dos (662), *with an uncoloured duplicate in early state;* Les Graces (669), *with a duplicate washed in indian ink;* Vis à Vis (671), *with an uncoloured duplicate in early state, unique;* Moulinet (670) 7	Braddock
1	7	6	1	2	·	508	A Patriot Luminary extinguishing Noxious Gas! (659) *in two states, one only described by Reid;* Our Tough Old Ship steered safely into Harbour (665), *in two states, one only described by Reid* 4	Truman
1	8	6	2	5	·	509	La Poule (675); Specimens of Waltzing (676); May I die if there is'nt Sir George! (682); D—d Angelic pon honour (683); The Art of Walking the Streets of London (764), *two plates;* Lines and Dots (681); Lines and Dots (688) 8	Robson
1	9			11		510	Lines and Dots (681); Lines and Dots (688); Travelling in France (782), *in two states, one only mentioned by Reid;* The Piccadilly Nuisance (789)	do
1			1	10		511	La Belle Assemblée, or Sketches of Characteristic Dancing (684), *rare*	Douglas

147	13	6	200	9	·	forward		

		forward	200	9	·	147	13	6
Robson	512	Sparring (685); Billy winning the Match of Killing 100 Rats in six minutes (5122); Eighteen Woodcuts from Pierce Egan's Life in London (newspaper), *authenticated by G. C.'s autograph initials* 14	1	17		3	11	
do	513	A R—l Visit to a Foreign Capital (686), *in both states, one only mentioned by Reid*; R—y—l Condescension (687) *in both states, one only described by Reid*; La Gloire des Honnêtes Gens! (953), *four subjects on one plate*; A Going! A Going! the Last Time A Going! (979) 6		14		1	11	6
Truman	514	Reduced copies of Gillray's Caricatures (711-14, 716) 5 *** These etchings, which were executed for Hone, were not published, and are very rare. No. 716 is not in the British Museum collection.	2	16		4	3	
Sabin	515	A French Elephant (718); Old Bumblehead the 18th, trying on the Napoleon Boots (1170); France (the Great Nation) driven by the North into the South (1171); A Hint to the Blind and Foolish (1177) 4		6		1	17	6
Truman	516	The Pig-Faced Lady of Manchester Square and the Spanish Mule of Madrid (721), *the etching in two states, the first state being before the line of publication, &c., Reid describes one plate only*; The Curse of Spain (784); The Royal Menagerie on the Road to Spain (1178), *all referring to the bigoted Ferdinand of Spain* 4	1	12		2	6	
Douglas	517	Tiger Hunting (2 plates) (761, 762), *published by Dean and Munday, from the artist's own collection, and the only impressions known*; Lyme Regis, Dorset (912) 3	1	3		1	6	
do	518	The Sailor's Progress (766); the Sailor's Progress, *different subject but same title, dated June* 25, 1819, *not in Reid* 2	2			1	·	6
Robson	519	A German Mountebank blowing his own Trumpet, *with the Music* (771), *very rare*; The Logierian System (772) 2		9		1	15	
do	520	Le Palais Royal de Paris (778); Les Savoyards (779); The French Artist (866), *in two states, one only described by Reid* 2		13			11	6
Braddock	521	Puzzled which to Choose (781); A strong proof of the Flourishing State of the Country (910); All among the Hottentots capering ashore!! (911) 3	1			4		
Robson	522	An interesting Scene on board an East Indiaman (785); Landing the Treasures, or the result of the Polar Expedition, both states (894); The Sailor's description of a Chase and Capture (1066) 4	1	1		1	6	·
Fougin	523	The T Trade in Hot Water, or a pretty Kettle of Fish (786); The Genuine Humbug T Company (787); Irish Decency!!! No. 1 (908); Irish Decency!!! No. 2 (909); Smoak Jack the Alarmist (916); Hunting a Mare (917) 6	1	3		2	2	10
Robson	524	Dandy Pickpockets diving (788); Lacing in Style (876); The Dandies Coat of Arms (880); Humming Birds, or a Dandy Trio (895) 4		13		1	·	6
Douglas	525	Idolaters Worshipping the Golden Calf (845); Pull Devil, Pull Baker! (888); Old Thirty-nine shaking hands with his good brother the Pope of Italy (921); Preachee and Floggy too! (926); Villagers shooting out their Rubbish (927); Poor Bull and his Burden (928); The Root of King's Evil (935) 7		16		2	10	6
		forward	216	2 ·		176	15	-

176	15	-	216	2	-	forward	

1	17		1	11		526	Poor John Bull, Deprived of his *Seven Senses* by the six new Acts (867); Universal Suffrage, or the Scum uppermost (896); The Belle-Alliance, or the Female Reformers of Blackburn !!! (905); The Radical's Arms (920) 4	Moore
1	11	6	1	13		527	Ancient Military Dandies of 1450 (869); An Evening Party (1338), coloured; the same, uncoloured; Bumpology (1341), coloured; the same, proof of the etching before the aqua-tinting, *unique* 5	Robson
1	7	6	1	10	·	528	The Headache (870); The Cholic (871); The Blue Devils (1162), duplicate of same, *with additional figures washed in by G. C., and the title altered by him to* "The Blues or Low Spirits" 4	Cruddoe
2	9			11	·	529	A Match for the King's Plate (872); "A Trifling Mistake" corrected (933); The Law's Delay (936); Radical Quacks giving a new Constitution to John Bull (971) 4	Palethorp
	15			12		530	Funeral Procession of the Rump (874), *rare*	
1	7	6	2	5		531	Pretty Bob, Poor Bob, Bandy Bob (873), *three subjects in a row on one sheet;* Dancing Dolls, or "Les Marionettes à Londres" (1164); Juvenile Monstrosities (1336); Sketch for an Album (1356); Mushroom Monstrosities (1337) 5	Douglas Truman
1	3	6	1	3		532	Royal Hobby's (884); Royal Hobby's, or the Hertfordshire Cock-horse (886); Accidents in High Life, or, Royal Hobby's broke down (887), *all are scarce, having been suppressed, and on* 887 *Cruikshank has written, "Sorry to say this is by me—G. C."* 3	Sabin
2				16	·	533	Sales by Auction (889); The Secret Insult (952); "Ah! sure such a pair was never seen so justly form'd to meet by nature" (957); A Going! A Going! (979); Plucking a Goose!!! (5121) 5	Robson
1	12	6		6		534	A Visit to Cockney Farm (890); A Party of Pleasure (1081); The Return of a Sailing Party (1312) 3	Palethorpe
	12	6		18	·	535	Travelling in France, or, Le départ de la Diligence (892); An Election Ball (901); Game of Chess (902); Travelling in England, or, A peep from the White Horse Cellar (904), *the small plates*	Palethorp Robson
1	1		1	13		536	Voilà-mort-on (897), *with broadside;* The Boxer's Arms (919) 2	Robson
2	2		2	14		537	The New Union Club (898), *the finest of G. C.'s caricatures, with large margin, also the printed extract referred to in the lettering on the caricature*	Douglas
2	2		2	2		538	The New Union Club (898), another copy, *also with the printed extract, G. C.'s own copy*	Douglas
1	16			10		539	A Radical Reformer (914); Death or Liberty (924); "And when Ahithophel saw that his Council was not followed," &c. (969) *rare;* Fashionable Movements, or, the Stray Birds frightened out of France (1179) 4	Palethorp
	17			12		540	Foggy Weather (929); The Umbrella (947); Very Unpleasant Weather, or, the old saying verified, "Raining Cats, Dogs, and Pitchforks" (949) 3	Robson
	12	6		12	·	541	Coriolanus addressing the Plebians (939); The Royal Extinguisher, or the King of Brobdingnag and the Lilliputians (978) 2	do

200	1	6	235	-	-	forward

forward		235	-	.	200	1	6
Palethorpe	542	The Cato Street Conspirators (941). Interior view of Hayloft, &c. in Cato Street (943)—Richard Smithers (944)—Also three coloured lithographs of Cato Street 6		14		1	2
Douglas	543	The Age of Reason (918)—Freedom and Purity of Election (948)—A Round Game (1096)—Grilling the Old Sinner on his own Gridiron (1496) 4	1	19		2	16 .
do	544	A Sketch in the Island of Anglesea (951)—Georgy à la Dandy (961)—One of the Lions, or the Living Statue at the London Museum (701)—A View near Uxbridge (1214)—*Nash*ional Taste (1242), *with G. C.'s autograph* 5	1	2		2	10 .
Robson	545	"Stand Forth thou Slanderer!" (968)—The same, second state, with the title altered to "The Royal Navy." *This caricature was considered a very good likeness of William IV. It was said that, for erasing the title of the print, £50 was paid to Humphrey, the publisher. Robert Cruikshank altered the title after George had indignantly refused*		12		2	5
do	546	A Scene in the New Farce, as performed at the Royalty Theatre (972)—The Royal Rushlight (973), *in three states, viz., the etching coloured before the aquatinting, and the aquatinted plate coloured and uncoloured* (4)	1	11		2	5
do	547	Check Mate (974)—Stale Mate (975)—Money Hunting (1163)—From the West Indies (1248)—To Calais (1249)—French Musicians, or, Les Savoyards (5123) 6		18		1	5 6
do	548	The Comforts of a Cabriolet, or, The advantages of driving Hoodwinked (977)—Premium, Par, and Discount (1076)—Showing off, Bang-Up-Prime (1077)—The Four Mr. Prices (1286)		14		1	15 .
do	549	Love, Law, and Physic (1030)—The same, *early state before the words "Symptoms of Life in London," one only described by Reid*—The Mermaid (1095)—Mixing a Recipe for Corns (1098), *and a duplicate in early state, dated 31st March*, 1819—Parisian Luxury (1260) 6	2	2		2	14 6
do	550	The Man-Slaughter-men (1031)—The Horse Councellor obtaining a verdict (1032)—Nobody going to be punished! (1033); *all rare* 3	1	11		1	2 10
do	551	Nosing the Nob at Ramsgate (1034) — A Lollypop, Ally Campagne, &c. (1070); *early state undescribed by Reid*—Results of the Northern Excursion (1093) 3		7		2	3 6
do	552	Tugging at an Eye-tooth (1060); *the plates in three states, two only being described by Reid* 3		7		1	16
do	553	Comic Composites for the Scrap Book (1064) — A Dialogue between John Bull and an Ass (1078)—Cog and Incog (1354)—Four Specimens of the Reading Public (1416)—Pic-nic Party disturbed by a swarm of bees (1463) 5	1	9		1	16
Douglas	554	Pony Races at Sadler's Wells, with woodcut vignette title (1074-3228); *also unique proof of the etching before aquatinting*—Preparing for a Duel (1250)—Frontispiece to the "Hornet" (1237)—A Visit to the Fives Court (5116) 6	2	2		1	8 6
forward		250	8	-	224	11	-

224	11	·	250	8	·	forward	

1	12			11		555 A Design called crafty doings (1069); The Wedding Ball (1182); The Webb entangled; The Webb unravelled (1184), *two subjects on one sheet;* Bearing and Forbearing (1247), *with G. C's. autograph;* Fashionable Luxury (1264); The Commercial Dandy (1037) 6	Robson
	13	6		12	·	556 Mr. Walbourn as Dusty Bob (1075), *plate in both states with facsimile of the first state by Pailthorpe* 3	Truman
	13	6	2	18	·	557 Anglo-Gallic Salutations in London (1079); Anglo-Parisian Salutations (1080); The Advantages of Travel, *two plates* (1252 and 1253) 4	Robson
1	4	6		11		558 La Promenade (1083); The Dancing Lesson, First Position (1082); The Minuet (*not in Reid*); The Sailor's Hornpipe (1293); L'Eté (1294), *and an uncoloured set of the last four plates* 9	Palethorp
2	11	6	1	11		559 The Brazen Image (1084); Making Decent (1087), *first state, without the sword, extremely rare;* the same, *second state;* Ladies buy your Leaf (1088), *all relating to the statue of Achilles in Hyde Park* 4	Braddock
	17	6	2	12		560 Mill between Gammon and Dandy (1085), *with broadside, rare;* Proof Etching of Ford the Pugilist, *not described by Reid, and the only impression known* 2	Robson
1	15			10	·	561 The Catch-purse Expedition, *very rare and not in Reid;* Bonnie Willie (1089); Skin and Grief comparing notes (5127) 3	Palethorp
1	5			11		562 November (Old Style) (1097), *also proof of same before the border;* Dover Coach, 5 o'clock, morning (1355); also an uncoloured duplicate 4	Robson
	12	6	5	5	·	563 The Tears of Pierce Egan for the death of Life in London (1167), *a very rare broadside*	do
1	10			9		564 Portraits of Ferdinand VII and the Duke D'Angoulême (1172); Le Départ pour L'Armée (1173); A French *Hilt* on a Spanish Rapier (1174) 3	Palethorp
1	15	6		19		565 A Black Job (1176); A Scene in the Farce of "Lofty Projects" (1308); The Devil among the Bankers (1344); duplicate of the same, *uncoloured;* The new Lifeboat (1415) 5	Robson
	17	6	1	3	·	566 The Mathew-Orama for 1824 (1243); the same, *unique touched proof* 2	do
3			1	11	·	567 Stops (1246), six subjects on one sheet, *very rare*	do
1	15		2	5		568 Ostend Packet in a Squall (1254), *the plate in three states, viz. proof of the etching, the etching washed in Indian ink as instructions to the aquatinter, and the aquatinted plate coloured, the first two states are unique* 3	Braddock
1	10	6	1	13	·	569 Coming it (1261); Going it (1262), *each plate in three states, viz.: the pure etching washed in Indian ink as instructions to the aquatinter, proofs of aquatinted plates, and the aquatinted plates coloured* 6	Robson
	17	6		10	·	570 Indigestion (1288), *in two states, first undescribed by Reid;* Jealousy (1314); and an uncoloured duplicate 4	Braddock
	6		1	10		571 A Trump (1305), *very rare*	Robson
						*** George the Fourth as the King of Hearts. 1	
1	15			10	·	572 Exhibition Extraordinary in the Horticultural Room (1331), *first state, coloured, fine impression with large margin from Merle's collection, who designed the plate;* uncoloured duplicate and second state, *only one state described by Reid* 3	Braddock

248	13	·	275	19	·	forward	

		forward	275	19 ·	248	13 ·
Robson	572*	Holiday Scenes (1333, 1357-1360) *a fine set, uncoloured, in a wrapper, scarce* 5	2	2	1	11	6
do	573	At Home in the Nursery (1333); Breaking up (1357); Home from School (1358); Black Monday, or the end of the Holidays (1359); A Christmas Box (1360) 5	1	11	1	4	
do	574	Pat answers (1340); the same, *uncoloured;* Beauties of Brighton (1342); the same, *uncoloured*; The Gipseying Party alarm'd at the uninvited Guest (1417) 5	1	1	2	11	6
Acton	575	Destruction of the furious Elephant at Exeter Change (1343), *with the broadside*		11		5 ·	
Robson	576	Salus Populi suprema Lex (1464); The "System" that "Works so well" (1529); Sweeping Measures (1530); The Honble. Memr. for Aberdeen (4549), *two impressions, plain and coloured (this satire on Joseph Hume was etched, according to George Cruikshank's statement, by his sister Eliza Margaret)*; Design for a Ritualist High Church Tower (2655); *and 2 original Sketches for the caricature, with autograph letter* 8		13		15	6
do	577	A Scene in Downing Street, Nov. 9th, 1830 (1497), *with an unlettered proof of same* 2		11		10	
do	578	Bright Reform Bill thrown out (2637); Drawing for an unpublished caricature referring to the late Mr. Bright's attack on the House of Lords, *with a characteristic note by G. C. attached*; Opening of the Great Exhibition (2542), &c. 10		11		10	
Douglas	579	Principal Characters in Telemachus and Characters in Little Hunchback, *not in Reid;* Principal Characters in Harlequin Whittington, 3 *plates* (5124-26); Alderman Gobble afterwards Pantaloon 4	1	5	1	2 ·	
Robson	580	The Chancery Shaver from Lincoln (5128) (*Lord St. Leonards*), *one other only known which is in Mr. Truman's collection;* Proof of an unpublished caricature, Portrait of a Barrister, *not in Reid, on reverse are numerous sketches by G. C., including one for* "Alderman, alias Commodore Curtis, mistaken for Commodore Rogers" (259); The Royal Exchange Triple Prize Chronometer (1418), *touched proof* 3	1	10 ·		15	
do	581	Imperial Piety (2594); Trying to cure a Bear of a sore head (2726), *two impressions, coloured and on india paper;* Come out in the Road (2792) 4		13		15	
do	581*	Lottery Puffs 24		19	1		
		SONGS AND SONG-HEADS.					
do	582	A Bundle of Truths, *with G. C.'s autograph* (4497); Galvanism (4490); A Smile to a Tear (4491); The Irish Duel (4503); Country Life (4493); The Cats' Quadrille, *not in Reid;* and others by Isaac Cruikshank · 12		18		10	
do	583	Bonaparte (117); The Beautiful Maid (128); another with same title (131); Tabitha Grunt (248), two impressions, *plain and coloured* 5	1	3		15	6
Truman	584	Dr. Diddle'um (198), *also proof of same before letters, which is the plate described by Reid as* "Interior of a Sick Man's Chamber" (198); The Cat and her Kittens (256), *unlettered proof, and the only impression known* 3	1	11	1	13	6
		forward	290	18 ·	262	11	6

262	11	6	290	18	.	forward	

	1	6		2	16	.	585 Jack Marrowbone (254); A Day of Fashion (255); Charioteer Snip (261), *two impressions, plain and coloured* 4 — Moore
	1	10		2	8	.	586 The Grand Entertainment (354); The Two Veterans, *with G. C.'s autograph* (355): Mr. Grig and Mrs. Snap, *not in Reid;* Lawyer Flam (409) 4 — do
	2	1	6	3	4	.	587 Poor Mr. Spriggs (411); The Tight Irish Captain (413); facsimile of same by Pailthorpe; Poor Little Mo (414); John Hobbs (437); another Song-head with same title, *but the subject different and in two states* 6 — Douglas
		15		2	10		588 Old Snip (438); The Brown Jug (445), *a touched proof, with a caricature portrait of the artist, the only impression known*; Irish Hospitality (508), *uncoloured* 3 — Truman
		9		2			589 All the World's in Paris, *portrait of Grimaldi, with G. C. autograph* (457), proof of same; Irish Hospitality (508); Paddy Carey's Fortune (624) 4 — Douglas
	2			2	12	.	590 Ben the Carpenter, *with G. C.'s autograph initials, and an unlettered proof of the same* (554); Put it Down to the Bill (615), *very rare;* Paddy Carey's Fortune (624); Liston as Moll Flaggon, *with G. C.'s autograph signature* (455) 5 — Robson
							*** No. 554 is very interesting, as it was probably the first appearance of Hood's Ballad. It is undated, but the water mark in the proof is 1824.
	1	2		1	11		591 Mrs. Topper's Dream (722), with Pailthorpe's facsimile; Peter Snout (1028), *two impressions, plain and coloured;* Bang-up (4496), *with autograph of G. C.*; Dulce Domum (4569); Der Freischütz (4570) 7 — do
	2	16		2	10	.	592 Great Gobble-Gobble (709), *very rare, also a proof before letters of the etching, only one other in that state known, which is in the British Museum;* Pailthorpe's facsimile of the etching 3 — do
	1	9		2	10		593 A Traveller stopt at a Widow's Gate (1284), *and proof before letters of the etching;* I am a Friar of Orders Grey (1285), *and proof before letters of the etching;* Heigho! Says Thimble (4495), *with autograph of G. C.* 5 — do
	1	7	6	2	16	.	594 The Old Commodore, *with etched signature of G. C. but not in Reid's Catalogue, very rare,* Pailthorpe's facsimile of the etching; The General Dealer, *portrait of Chas. Matthews in the Beehive,* with etched signature of G. C., *but not in Reid's Catalogue;* Looby Lump's Life in London (1072), and Pailthorpe's facsimile of the etching 5 — Douglas
		19	6		10	.	595 The Matrimonial Ladder (2242), *two impressions,* one without the music; Oh! no I never name my Wife (4592); Conversation between the Monument and St. Paul's (4591); Wery Ridiculous (4590); The Fairies' Haunt (2789), *a touched proof* 6 — Robson
		16		1	1	.	596 Barney Buntline, and facsimile by Pailthorpe (5137); La Bagatelle (5140); Nix my Dolly Pals fake away (2790); Jack Sheppard Quadrilles (5153); Tea in the Arbour (1518); Fairy Songs and Ballads (2425) 7 — do
278	13	"	317	2	"	forward	

		forward	317	2	278	13	-

LITHOGRAPHS.

Douglas	597	The Golden Remedy, or, Electrical Panacea (619), *very rare, incorrectly described by Reid as an etching*	1	5		7	6
Moore	598	Norfolk Dumplings (2730), *very rare ;* Introduction of the Gout, (2743) 2	2	12		17	6
Robson	599	Recumbent figure of St. Ethelred (2731) ; Juliet and her Nurse (2732), *both scarce* 2	1	1		10	6
Douglas	600	Fashionables of 1817 (2735) ; William the Conqueror (2738), *Hone's name as publisher has been erased ;* Facsimile drawing of same by Pailthorpe—Surprise (2754) 4		10	2	3	6
Moore	601	Fashionables of 1817 (2735) ; Fashionable Reading—"If to her share some female errors fall," *both the latter signed, but neither in Reid ;* Beaux and Belles of 1818 (2740-1) ; Brazen Nose (2742) 6	2	2	2	11	-
do.	602	A Visit to my Uncle and a Visit to my Aunt (2765), 2 impressions, *plain and coloured* ; "The Graces, they were culling posies" (2768) ; Turning up the Natives (2776), *rare ;* Cholera Consultation (2786), 2 impressions, *plain and coloured* ; "How happy could I be with either," *not in Reid* 7	1		1	4	6
Robson	603	The original steel etching of The Comet's Tail, *the plate in good order and not used since it was purchased in these rooms on the 30th July*, 1881	2		1	2	
do	604	An Electrotype of Plate I of the Bottle ; and a collection of Wood Blocks, with designs by G. C. *not cut*	1	6		10	-
Acton	605	A large folio Scrap Book, *half red morocco, g. e. lettered George Cruikshank*	1	19	1	10	-
		£	330	17	- 289	9	6

END OF SALE.

	Prices given	Prices realized
First day	£730. 7. 9	1189. 17. 6
Second day	533. 0. 2	998. 11. 0
Third day	289. 9. 6	330. 17. 0
	£1552. 17. 5	£2519. 10. 6

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